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Vol. XXII July–October 1942 Nos. 3, 4

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Anniversary Address

By A. W. Clapham, C.B.E., F.B.A., President

[Delivered 23rd April 1942]

Once more the Society's Anniversary Meeting takes place beneath that shadow which has impended for two and a half years, and, though its intensity may appear to wax or wane as fate may tip the balance one way or the other, it is evident that the decisive hour is not yet. These circumstances must inevitably place the activities of the Society under severe restraint, a restraint which must become more pressing as the intensity of our effort and the stringency of our material resources, for any but one purpose, become more and more pronounced. Excavation, except in cases dictated by military emergency, has practically ceased, research based upon our national collections and archives is almost equally impossible, and the shortage of paper will soon operate imperatively on the extent and material quality of our publications.

In spite, however, of all these difficulties, papers of unusual variety and high interest have been presented before the Society during the past session. In time they extend from the Palaeolithic period, through the Bronze Age, the dark ages, the Anglo-Saxon period, to the middle ages, while the archaeology of the Middle East has been represented by a paper by Professor Sidney Smith on Al Mina. Of the papers dealing with this country, that of Mr. Radford on Castle Dore, almost for the first time, brought before us tangible evidence of a living-site, connected it may be with King Mark of Cornwall, of that twilight period in the West between the Roman age and the conquest by the Anglo-Saxons. The Secretary and Mr. Radford also laid before us a discovery of the highest interest and importance in the late Saxon sculptured cross-shaft from All Hallows Barking. More recently Mr. Grimes has read an account of his excavation of the long-barrow at Burnt Ground, Hampnett, a paper which both in matter and illustration maintained to the full the best traditions of British archaeology. Mr. Mann's discourse on the fourteenth-century gauntlets found at Ripon Cathedral illustrated how objects of the greatest rarity and interest may yet exist unknown, or at any rate unregarded, even in

our greater churches. Finally, Mr. Lacaille has brought to our notice the collection of flint implements at the Wellcome Museum which provide further examples from one of the type-sites of the early flint-industries of France.

The obituary of the Society during the past year has been read to you. Our losses have been severe, including as they do a past-president and gold medallist in Sir Arthur Evans, a past-secretary in Mr. Ralph Griffin, and many distinguished Fellows. It may be noted that the death of Sir Arthur Evans with those of our Fellow Sir Maxwell Lyte and Sir James Frazer removed in one year the only surviving foundation-Fellows of the British Academy. In spite of our losses, however, it is encouraging to record that the number of new candidates for election shows an appreciable increase over that of last year, and this may, I think, be taken not only as a symptom of general interest in, and enthusiasm for, our work but also of a sure confidence in its continuance.

In my opening sentences I have referred to the difficulties which beset the present pursuit of those studies which it is the duty of the Society to foster and forward, and I propose in my further remarks to consider what lines of inquiry and what spheres of research are still open to us. For active archaeology and the study of antiquity this is a day of small things; lack of funds, lack of opportunity, and, above all, the lack of the great majority of our younger archaeologists themselves, alike forbid any spectacular incursion into the numerous realms awaiting our investigation and leave us, of the older generation, to keep alive the lamp of our traditions in such small chambers, the doors of which have not been closed against us.

It is with these thoughts in mind that I propose to present for your consideration certain aspects of the study of our native antiquities which may still engage our attention; matters perhaps of minor importance and concerned with subjects which were till recently considered in some quarters as exhausted mines, fit only for the idle hours of the elderly survivors of a past generation.

The study of the middle ages, its monuments and handicrafts, figures very largely in the publications of our Society down to some twenty-five to thirty years ago, yielding a second place to the antiquities of the Roman period. This study resulted in the production of a long series of lavishly illustrated accounts of abbeys, castles, houses, and other structures, accounts which in the light of the knowledge of that day, and perhaps also of this, achieved something like finality. Since the last war this study has gone very largely out of fashion and our energies have been, quite rightly, devoted to more neglected spheres, controlled by a technique which was not considered necessary or desirable in dealing with the middle ages.

The modern school, based ultimately on the practice of General Pitt Rivers, has applied, with entire success, the principles of scientific excavation to structures of the pagan Saxon, Roman, and prehistoric

ages. This, combined with a meticulous regard for detail and a generous view of finance, has revolutionized, in little more than a generation, the whole practice of archaeological research.

It is obvious that this revolution has established a criterion by which all subsequent investigations of a like nature must be judged, and it would be futile in the future to undertake any excavation, dealing with however late a period, without applying the general principles which have been so finally and definitively laid down. The study of stratification is not of course equally important at any epoch or on any site. It is primarily a means to an end, a laborious and often extremely difficult method of determining, with more or less exactitude, the cultural history of a given site. It is also an end in itself, in that the extensive accumulation of such records will eventually enable an exact date to be given to small finds, coarse pottery and other objects, not in themselves datable.

Such a system must obviously have repercussions beyond its original sphere, and its principles have begun, already, to be applied to the work of the middle ages. Its broader application does not immediately concern us, in that excavation is not generally possible at this time on medieval or any other sites. Apart from stratification, however, one of the greatest aids to modern archaeological research is the distribution-map, and in this direction much has been done and much remains to be done; its usefulness is, furthermore, not confined to any particular period, and its production is not too greatly hampered by existing conditions. The system of plotting upon a map all the known finds of a certain type of object is not, of course, without its pitfalls; it depends for its value, obviously, on numbers, and at what point the sphere of accident ends and that of significance begins is often difficult enough to determine. When based on multiplicity of examples, however, its value cannot be gainsaid.

Apart from certain matters relating to economic history, the application of this graphic form of marshalling archaeological evidence has not so far been extensively employed in regard to the middle ages. An attempt has, I believe, been made to apply it to certain features in the pre-Conquest architecture of this country with, it is claimed, significant results. It is obvious that its value in a fully historical and documented period must be confined to typological questions, the historical background of which is fully ascertained. In this direction the method would seem to promise results of no small value and interest. Let us take, for example, the well-known motives in Romanesque ornament, the beak-head and the chevron. It would be of considerable interest to ascertain the origin and dissemination of both these features, neither of which has yet been established. The Romanesque beak-head, whatever may be its remote connexion with the beak-head of Scythian art, is a feature presumably of Scandinavian derivation but of which the immediate origin is unknown. It does not,

I believe, appear in its architectural application within Scandinavia itself; even in England it is not universal and certain counties are entirely without examples. A distribution-map of all the known examples might thus be unexpectedly illuminating. The chevron-ornament is so universal in this country that its claim to be of native origin is very strong. It appears, perhaps rather later, in Normandy and later still, but sporadically, in countries as far afield as Spain, Italy, Austria, and Scandinavia. This wide distribution has presumably some cultural link which might well be illustrated by a European distribution-map.

The activities of the National Buildings Record, to which I referred in my last address, have since then, I am happy to say, been widely extended, and I should like to recommend this photographic survey to all Fellows of the Society who have photographs of their own or who are prepared to take them. Prints of even single photographs of less accessible buildings or detail would, I am sure, be welcomed by the Record for inclusion in its collection, while offers of photographic assistance would be even more acceptable.

This general photographic survey may well lend itself to and encourage the re-examination of individual or collective objects, perhaps familiar enough in themselves, in the light of the improved methods and enlarged knowledge of the last twenty or thirty years. Such a periodic stocktaking is no doubt the normal duty and common practice of the keepers of our national collections, but who is to undertake it in the thousand repositories of our national antiquities—the parish churches, mansions, and manor-houses of the country. The threat of destruction still hanging over these manifold structures has already aroused general public interest in our architectural heritage and a universal photographic survey will provide some of the materials for a re-examination and reassessment of their value. The individual photographer may lack the knowledge to make this assessment himself, but his record will not lie.

There is little doubt that many discoveries await this careful stocktaking, and in this connexion I would cite the remarkable hanging-bowl of which a drawing was published by the Secretary in the *Journal* of April 1941. There is every probability that somewhere, in private possession, this bowl still exists, though it has been unseen by the learned world for nearly a century. On the other hand, I would remind you that the earliest and in some ways the finest panel painting in English medieval art only came to light some ten years ago, after being stored in a loft at Great Thornham, Suffolk, perhaps for centuries. The present demand for salvage of all sorts has led to the clearing out of many such deposits with the consequent danger that, through ignorance, many things of value may be destroyed. One aspect of this danger has been touched upon, recently, by the Master of the Rolls, both in a broadcast and a letter to *The Times*, and I would appeal to

all our Fellows to do what they may in their own districts to prevent, not only documents but, it may be, the produce of local excavations, prehistoric and later, from going to the scrap-heap.

The county and local antiquary can, as I have said, do much by recording, either photographically or otherwise, individual objects, details of carving, monuments, and the rest, in our parish churches. In the matter of photographing carved objects, fonts, crosses, or the like, I may suggest that the side in deep shadow, or perhaps against a wall, has probably never been photographed before, and that a bad record is better than none at all. It may be that such assiduity will be rewarded with some discovery of more than minor interest, for there can be no doubt that many such discoveries await the careful student.

It was only a month before the war began that a re-examination of the splendid display of foreign glass at Lichfield led to the identification of the finest as the work of Arnold of Nimegen, perhaps the foremost glass-painter of the early sixteenth century. Even among objects long known and even published, there are many which have not yet been appreciated or explained. Thus the remarkable slab with gripping hands, set at the back of the sedilia at Halesworth, Suffolk, and perhaps unique in this country, has never been studied or set in its proper horizon. Again, amongst the remarkable collection of early stones built into a wall at Monkwearmouth (Durham) is a stone carved with a standing lion. Unless I am greatly mistaken, this stone formed one side of a chair or seat; it has obvious affinities with the cathedra of St. Gregory the Great at S. Gregorio at Rome, and may well have been the abbot's seat of St. Benedict Biscop. The removal of the stone from the wall would no doubt settle the question and, if in the affirmative, so remarkable a memorial of the great age of Northumbrian Christianity should certainly be removed to a place of greater safety.

To digress for a minute, it is possible that a similar explanation might be applicable to the stone of Scone, the Coronation Stone itself. On its upper surface are chip marks which probably indicate that the sides of the stone have at some time been cut down to the level of a central socket or recess represented by the present surface. If this raised part was present only at the sides and back, the result would be a rough seat not unlike the frith-stool at Hexham; if, on the other hand, all four sides were carried up the result would be a reasonable base-stone for a standing-cross; the material is thought to be native to Argyll, and the presumption is that we have here a seat or cross which by being connected with St. Columba and Iona had acquired a popular and traditional sanctity.

To return to my subject, a wide field for further study is provided by Romanesque sculpture. Several of the most remarkable and outstanding examples of English stone-carving of this age—such as the Virgin of York, the reliefs at Chichester, the Lenton font, or the Rood at Barking—are still unrelated to any definite chronological or cultura

background and present problems which I cannot believe to be insoluble.

It is not so much, however, these individual instances that I have in mind, but rather the general study of the sculpture of the age and its respective ateliers and distribution-centres. The well-defined Herefordshire school which was perhaps centred at Leominster has long been recognized, but it is only quite recently that Mrs. Marcousé has isolated and defined an almost equally well-defined school in southern and central Yorkshire. I feel that further study might be equally productive and lead to the identification of further local schools and to a far more complete understanding of the subject as a whole. It is not, I think, generally realized that in the twelfth century the greater Benedictine houses, at any rate of southern England, were provided with enriched cloisters which were not unworthy to rank with those of southern France and Spain which are familiar to every student of the subject. The carved capitals from Reading were published by Mr. Keyser, long ago, in our *Proceedings*, but a smaller but equally remarkable series at Hyde by Winchester has only recently been photographed by our Fellow Mr. Cave and will, I hope, shortly be published in the *Journal*. The fine series at Norwich awaits complete publication, and Westminster, Canterbury, Lewes, and no doubt many other places, possessed series of a like nature

In the later middle ages, many other subjects deserve and should receive attention. In 1940 the London Museum published a guide to its medieval antiquities, substantially the work of our Fellow Prof. Ward Perkins, which adopted and carried a stage farther a system which had only been used sporadically in the past. Throughout this guide the actual objects are confronted and controlled by corresponding illustrations drawn from dated monuments, brasses, illuminations, and the like, and thus introducing a clear chronological sequence for all sorts of minor objects which occur so frequently in medieval excavations and casual finds. Our Fellow Mr. Dunning, furthermore, has made a prolonged study of the pottery of this and earlier periods which will, I hope, shortly be published. It is remarkable how few medieval excavations in the past have produced stratified evidence of the date of pottery. The excavation of Rayleigh Mount, Essex, provides a fairly early exception, and more recent excavations at St. Catherine's Hill, Clarendon Palace, and elsewhere have provided further material, but Clarendon alone has produced any great mass which can be so dated with any exactitude.

A certain amount of work for the herald and genealogist yet remains to be done on the identification of medieval tombs where inscriptions are missing and the heraldry is not immediately decisive. It is remarkable that quite a number of our finest monuments come within this category, and I believe that the Percy tomb at Beverley is still among the number. Documentary sources—wills and inquisitions—are nor-

mally essential for such identifications, and unfortunately these documents, unless already calendared, are not immediately available. On later monuments much may be done on the lines laid down by Mrs. Arundell Esdaile. All over the country local masons were producing works, often of real merit; in the eighteenth century these works were frequently signed, and more than a few of these local craftsmen well deserve to have their names and works rescued from oblivion. Mr. William Cox of Northampton, to cite only one example, was a far better craftsman than he was, according to Cowper's story, a poet.

Even in the matter of monumental brasses there remain points to be cleared up. The works of continental manufacture or inspiration, usually called Flemish, may well be closely connected with the operations of the various 'steelyards' of the Hanseatic League, but this is perhaps not the whole story, for it does not explain how a fourteenth-century Yorkshire vicar in the remote dales, or a fifteenth-century squire in the Vale of York, should be commemorated by an imported work of this character. King's Lynn had its steelyard and still has two great brasses of this type. One of these, however, that to Adam of Walsoken (1349), has at the base a strip of pictorial figure-subjects which, not infrequently, occupies the same position in German brasses of the same age. There is, however, to my thinking, this difference, that in the Lynn brass the subjects have a lightness and freedom, closely resembling the drawings in the manuscripts of the East Anglian school and have little in common with the scenes on German brasses such as those of Stralsund, Schwerin, and Ringsted (Denmark). It is thus possible that some of these brasses, at any rate, were the actual product of East Anglian craftsmen, who if not Englishmen were at least familiar with English work.

In regard to the study of the later periods, there is one other point that I should like to bring to your notice. The extremely valuable collection of plans and drawings, forming part of the archives of the first Lord Burleigh and in the possession of his descendant, the Marquess of Salisbury, has quite recently been made generally accessible. By permission of the owner the collection has been photographed by H.M. Office of Works. It includes detailed plans of many buildings, only a few of which have been published and of which no complete list has ever been printed. The collection is particularly valuable for the study of port and coastal fortification in the Elizabethan age, and includes a considerable number of earlier buildings, mainly castles and houses, some of which are not even identified. It is obvious that this series provides a mass of topographical evidence which cannot be neglected in the future as it has been largely in the past.

The Hatfield Collection, I would remind you, is but one of numerous smaller but none the less important collections of a similar nature. The Oxford and Cambridge colleges, the London City companies, and many other corporate bodies, possess much topographical material,

little accessible and less known. The Ordnance Survey had made some progress before the war in taking and collecting photographs of such scattered material, and it is to be hoped that this valuable and important work is only postponed and not abandoned.

One of the least exploited of our great topographical works is Leland's *Collectanea*, published as long ago as 1715 by Thomas Hearne. Few works are more varied in their content or more exasperating in their disorder, and there is no index. Here then is a laborious, but surely not thankless, task for some industrious student. John Aubrey's *Monumenta Britannica* in the Bodleian has never been published in anything like its entirety, and here again is a work of major importance which should be made available, by careful editing, for future students.

It is impossible, on an occasion of this nature, to do more than touch on a very few of the spheres which demand our attention and which are still open to our investigation. Other avenues, to use a not very popular word, will suggest themselves to many of you, but, before I leave the subject, I should like to put forward two more definite schemes of collective research, both to my mind of considerable importance.

The British and Medieval Department of the British Museum has long been engaged in the formation of a complete record of the pre-Conquest carvings of the country, and their collection is, I believe, approaching completeness. This collection, however, does not aim at the inclusion of inscriptions as such, when not accompanied by decoration of any kind. The corpus of such inscriptions which already exists is by no means complete and is, at best, a transcript as correct as was possible at the time of its compilation. A complete photographic survey of this material, extended at least to the end of the twelfth century, would, even if never published, be not only a valuable historical document but would provide all the data for a proper study of Anglo-Saxon and later epigraphy in stone. It would furthermore provide an opportunity for comparison with the much better dated material on the Continent such as has been assembled and published in regard to France by our Hon. Fellow M. Paul Deschamps. Much of our own material has already been photographed, but there remains a very substantial residuum which has not been so recorded, and it is obvious that such a record should be assembled and kept by some public body, our Society for example, where it will be readily available for students. It should, equally obviously, be card-catalogued with bibliographical, epigraphical, and historical notes.

The second scheme which I wish to put before you concerns that neglected branch of our national antiquities, the earthworks of the Anglo-Saxon period, and in these I do not include the great travelling earthworks some of which have been exhaustively examined by Sir Cyril Fox and others. I refer more particularly to the defensive enclosures cast up by both parties during the long struggle with the

Danish invaders. Two generations ago it was an accepted matter of belief that these works were largely represented by the castle-motte, and when this theory was effectively demolished, interest in the form of the Anglo-Saxon burh or the Danish fort seems to have to a large extent lapsed. It is true that certain earthworks are now tentatively ascribed to this period, but the ascription rests largely on probability and on an inability to supply a reasonable alternative. The time has, I think, come for a general revision of the whole subject, starting with an examination of all the sites mentioned in the *Burghal Hidage*, the *English Chronicle*, or elsewhere, not only on the spot but in the earliest available maps and plans. Many of these sites are not occupied by modern towns or villages of any size and should still provide some evidence of the form of work constructed. One of Alfred's burhs, for example, has been equated with Bredy in Dorset; the rolling downs which compose the two parishes of this name are well provided with earthworks of many periods but there is one, and, I think, one alone, which might be identified with the work of the Danish wars; it is an oval enclosure on the summit of a rounded hill. In the last ten years there has been excavated at Trelleborg in Denmark, on the coast of Zealand facing the Great Belt, a remarkable circular earthwork enclosing a system of regularly planned cantonments of timber which is assigned to the tenth century. This discovery had suggested to Dr. Paul Nørlund, the Director of the National Museum, the desirability of undertaking a preliminary survey of the known sites of Danish encampments and winter-forts in this country, most of which are exactly dated by historical evidence. This scheme was unfortunately vetoed by the outbreak of war, but I feel that it is a reproach to the archaeologists of this country that we have undertaken no such survey ourselves and that the only reply that we can make to inquiries such as Dr. Nørlund's is that little or no published information is available. I do not suggest that any Anglo-Danish site is likely to provide parallels to the cantonments of Trelleborg, which are evidently the provision for a permanent garrison, but I do think it likely that such a Danish entrenchment as that at Tempsford in Bedfordshire, occupied for appreciable periods, might well have been provided with timber structures, the remains of which could be uncovered by excavation.

I would suggest therefore a superficial survey of all these sites as a preliminary to an organized examination by excavation of selected examples as and when opportunity may occur. Such excavation may well come within the limits of our necessarily restricted activities after the war.

The last, but perhaps in some ways the most important, purpose for which we are met together this afternoon is to confer the Gold Medal of the Society 'for distinguished services to Archaeology' on Emeritus Professor John Linton Myres. It would be absurd, not to

say impertinent, of me to make any attempt to introduce Professor Myres to the Fellows of this Society amongst whom he himself stands, I believe, twelfth in the order of seniority. This is the seventh occasion of the award of the Gold Medal since it was instituted in 1934, and of the earlier holders of that distinction three are foreigners. British archaeology holds to-day a position in the archaeological world second to that of no other country, both in its methods and in its outlook and background. I feel that, in regard to the latter particularly, much of this pre-eminence is due to the stimulus of Professor Myres. For somewhere near fifty years he has stood godfather, and often parent as well, to the many schemes and organizations which have gradually broadened the old academic view of antiquity into the complex study of geography, anthropology, history, and archaeology which it is to-day. I will not do more than refer to his more direct influence on the individual, which not a few of the foremost archaeologists of the younger generation would be the first to acknowledge and acclaim.

In the public mind Professor Myres is and will always be connected primarily with the Aegean and the Near East. It is significant that he first visited Greece in the year that Schliemann died, and ever since he has held high place in the remarkable group of men who entered into the inheritance of that inspired amateur. In the great and ever widening panorama of Aegean, Mediterranean, and Near Eastern archaeology Professor Myres was almost the first to introduce the study of Cyprus and its antiquities, a sphere which may yet provide some of the essential features of the completed picture. Finally I would refer to Professor Myres's preponderating influence in the initiation and staging in London of the Prehistoric Congress of 1932. It was not a little due to him that our Society on that occasion formed the axis round which the whole organization revolved, and to him, ably seconded by many collaborators, was due the outstanding success of that conference. Professor Myres served as a Vice-President of this Society in 1924–9 and has contributed on innumerable occasions to its deliberations. It is thus on a much honoured colleague and friend that the Society is about to confer its Gold Medal.

Medieval and Early Renaissance Architecture in Malta

By J. B. Ward Perkins, F.S.A.

The architectural history of Malta has yet to be written. The thought is a depressing one at a moment when the work of centuries is being blasted to fragments, but it may serve as an excuse for publishing a few illustrations of medieval architecture in the island. At best they will furnish a reminder of the work that remains to be done; at worst they will serve as a record of what has gone. My own photographs and notes are in Valetta, and I owe the illustrations to the courtesy of the Colonial Office and of H.M. Government of Malta. I have also to thank Mr. G. L. M. Clauson, who in 1938 showed some of these pictures before a meeting of the Society, and Lt.-Col. A. V. Agius, Trade Commissioner for Malta; also my many friends in Malta and, in particular, Chev. H. P. Scicluna, librarian of the Royal Library, Valetta, and Mr. J. Galea, who gave me every possible help and assistance. I would like to make it clear from the start that this is in no sense a finished study of the medieval remains in Malta, but rather the desultory jottings of one who had hoped one day to make such a study.[1]

Since first the empires of Rome and Carthage met across the narrow straits that lie between Tunisia and Sicily, it has been at once the fate and the fortune of Malta to be the meeting-ground of warring peoples. What she has lost in political independence she has gained in the wealth and variety of the influences to which she has been subjected. Punic rule gave way to Roman, and that in turn fell in the ninth century before the power of the Arabs. In 1061 Duke Roger I began the expulsion of the Arabs from Sicily, and thirty years later, in 1091, he extended Norman rule to Malta. For the next three centuries the island followed the uneasy fortunes of the Sicilian crown, until in 1530 it passed, by gift of the Emperor Charles V, to the Knights of St. John, who seven years previously had been expelled by the Turks from their fortress in Rhodes. This event is the turning-point in Malta's history. From a humble dependant of the kingdom of Sicily it became the focus of Christendom's war against the Infidel. The sons of great houses from all over Europe came to serve in the ranks of the Knights, and with them they brought their wealth and the tastes and standards of their own countries. For three centuries, until in 1798 the outworn fabric crumpled at the touch of Napoleon,

[1] Since this paper was written, rather more than half the buildings illustrated or referred to in the text have been destroyed or damaged by enemy action. The author is on service, and has been unable to ascertain the present street-names, many of which have been altered since the outbreak of war.

the Grand Masters of the Order lived as, and eventually came to style themselves, Princes. The best-known and the most immediately impressive monuments of their rule are the fortifications of Valetta and of its suburbs, perhaps the finest, and certainly the most elaborate, surviving system of post-medieval fortifications in Europe. Less familiar, indeed scarcely known to those who have never visited the island, is the unique architecture which they created. Yet nobody who has walked down Strada Reale (now 'Kingsway') in Valetta or knows the Auberge de Castile or the Conventual Church of St. John can doubt that here is a style of architecture, dignified, mature, and infinitely worth studying. It is no mere amalgam of foreign styles, though it not unnaturally bears the imprint of many schools of architecture in many lands. In this field in particular it has been the peculiar genius of the Maltese race to absorb the contributions of a long series of masters without ever losing its own identity. The island contains no timber, but an abundance of soft, easily worked building-stone. The Maltese are in consequence born masons; and the limitations of material, coupled with a sturdy traditionalism of craftsmanship, have ensured a real continuity which triumphed over every innovation of successive Grand Masters.

(*a*) Medieval Domestic Architecture

The two main centres of civil life in medieval Malta were Rabat, or Notabile, the capital, on a rocky spur in the centre of the island, and Borgo, a commercial settlement situated on a narrow promontory which runs from the southern side of the Grand Harbour out to the fort of St. Angelo. The latter is better known as Vittoriosa, the first centre of the Order in Malta and the object of the great siege by the Turks in 1565, and the medieval buildings have almost entirely vanished before the work of the Knights. Rabat, on the other hand, remained the stronghold of the medieval aristocracy, and though many of the houses have been rebuilt in later taste and only a fragment remains of the ancient city-walls, yet it is still largely a medieval city both in its layout and in much of its detail.

The medieval Maltese town-house was modest in size. It was built round a courtyard, and it faced out on to streets which were made purposely narrow to keep out the summer sun. The outside was severe, no doubt for reasons of security as well as of climate, and the main decorative effect was provided by the delicate windows which helped to light the first floor, where were the main rooms of the house. The ground floor was devoted to stores, stables, kitchens, and the like. The finest of these houses is the so-called Palazzo Falzon in Rabat, recently restored by Mr. O. Gollcher (pl. xiv, c).[1] On either side of the stone-vaulted entrance-hall are two chambers, also stone-vaulted, the one of them perhaps a stable, the other a store; and above, running

[1] See *Country Life* of 22nd June 1940. The interior is heavily restored.

the full length of the façade (the present subdivisions, at any rate, appear to be post-medieval), is the main hall, with a flat ceiling resting on wooden cross-beams. The other buildings, which flank the courtyard in the rear, are less well preserved and belong to a variety of periods. The original staircase too has vanished, but by analogy it stood in the open in the courtyard.

The type is clearly defined, and it is closely related, as indeed one would expect, to contemporary types in Sicily. In Syracuse, for example, a city with which Malta has always been very closely linked, there are a number of houses of precisely this form. The peculiar vaulting of the lower rooms, flat but with rounded cross-ribs, as if for a barrel-vault, an ingenious timber-saving device which was to remain a commonplace of Maltese architecture for many centuries, is probably of local origin. The wooden ceilings, on the other hand, betray unmistakably their Sicilian ancestry.[1]

Once established, this form of house had a long history. The city of Valetta was founded in the years which followed the Great Siege of 1565, on the rocky peninsula of Sceberras, which bounds the Grand Harbour on the north, where a few years before had stood only the old fortress of St. Elmo. Yet when we turn from the Grand Master's Palace and from the *auberges* of the seven *langues* of the Order to the private houses which the individual Knights built for themselves, we find that in every essential the plan of these was that of their medieval predecessors—courtyard, central stone-vaulted entrance, flanking stone-vaulted storerooms and stables, and, above, the main rooms with their ceilings of Sicilian timber. Only the staircase has retreated discreetly under cover, a wise concession to the Maltese climate.

If the type of house-plan current in medieval Malta has much in common with contemporary Sicily, the ornamental motifs betray an even closer relationship. Sicily is peculiarly rich in the remains of medieval domestic architecture. In the twelfth century, in such buildings as the Zisa and the Cuba at Palermo, the diverse elements of which it was compounded are still apparent; but the fusion was rapid, and the resulting style was vital enough to absorb successively the fancies of Aragonese Gothic and of the Early Renaissance without losing its own identity. Perhaps the most noticeable characteristic of the development of medieval Sicilian architecture is the progressive divorcement of architectural detail and of structural form. The earlier buildings were often severely simple externally, but the effect was lightened and unified by the skilful use of such devices as shallow recessed surrounds to windows and of mosaic-patterns of different coloured stone. By the fifteenth century, on the other hand, bleak, barrack-like façades were the fashion, relieved only by tiny double windows with slender columns, whose delicacy serves only to accentuate

[1] Cf. the painted ceiling of the fourteenth-century Palazzo Chiaramonte in Palermo, L. Arata, *L'Architettura arabo-normanno e il rinascimento in Sicilia* (Milan 1914), p. 16.

the incongruity of their employment. A similar trend can be observed in the medieval domestic architecture of Spain, a region with which Sicily was closely related, not only by the political ties which, after 1283, linked it to the crown of Aragon, but by the possession of a common heritage of Muslim taste. Sicily has little to match the more exuberant fancies of the Spanish 'plateresque' style, but there is the same lack of structural coherence underlying the greater part of the architectural ornament employed in the fifteenth century.

In Malta the earliest recognizable specimen of medieval domestic architecture appears to be a window in the Captain's House, St. Angelo (pl. XIV, A). It was blocked up between 1530 and 1532, when Grand Master de l'Isle Adam added a spiral staircase to the existing building, and it has only recently been rediscovered. The archaic base-moulds, the form of the abacus, the circular opening with plaited, openwork tracery, all prove it to be exactly contemporary with the Palazzo Chiaramonte in Palermo. The great triple window which faces on to the inner courtyard of the latter (pl. XIV, B) presents all these features; and the resemblance to the less elaborate double windows of the upper part of the façade of the same building is even more striking. The Palazzo Chiaramonte was begun in 1307 and finished in 1380, and the window on St. Angelo may accordingly be dated with confidence to the third quarter of the fourteenth century.

To a somewhat later date belong a number of large double windows in Rabat and in Vittoriosa. They follow the same fourteenth-century tradition as the window on St. Angelo; but gone are the robust proportions, and the details too show an advance on normal fourteenth-century Sicilian practice.[1] The curious mixture of styles is sufficiently apparent from a comparison of the three groups of windows illustrated in plates XIV, C, XV, B, and XVI, A. The form of that from Strada Tramontana, Vittoriosa, is unique; but in detail it is evidently closely related to the other two. All three may probably be regarded as manifestations of a style that survived locally in Malta after it had become obsolete in Sicily. A window in Strada S. Sofia, Rabat (pl. XV, A), is somewhat closer to earlier canons, and may perhaps be ascribed to the latter part of the fourteenth century.

The Palazzo Gatto-Murina in Rabat (pl. XVI, B) belongs to the same group. It has many points in common with the Palazzo Montalto in Syracuse (pl. XVII, A) which was built in 1397. But the proportions are slighter, and the form of the actual window-opening recalls such fifteenth-century Sicilian work as the Palazzo Bellomo in Syracuse or the Palazzo Ciampoli in Taormina. In Malta itself there are several

[1] Sicilian practice was often strikingly conservative. Thus the mouldings of the column-bases of the porch of the late-medieval church of S. Maria della Catena in Palermo are almost precisely those of the twelfth-century Capella Palatina in the same city. On the other hand, many new forms were introduced in the fourteenth century and found their way into use side by side with earlier fashions.

small double windows of the same distinctive type. Two of these, from a house on the corner of Strada S. Pietro and Strada Magazzeni, are illustrated in plate XVII, B. They are virtually identical with those of at least two other houses in Rabat, the one in Strada Carmine, the other in Strada Lunga. These small double windows, divided by slender colonettes, are characteristic of the fifteenth century in Sicily, and they occur in some numbers in Malta. They are graceful rather than distinguished, and they call for little comment. All can be matched from the contemporary palazzi of Palermo and Syracuse, and in Malta they evidently represent normal fifteenth-century practice. Gothic detail is not common; but a fine window with elaborate tracery at the head has recently been restored in Strada S. Pietro (pl. XIX, A).

Two decorative features deserve special mention, as they recur throughout the field of Maltese medieval building. The first is the form of hood-mould that can be seen above the windows illustrated in plates XIV, A, XV, A, and XVI, B. The circular stop is a device common to many styles of architecture in many lands, but it would be unreasonable in this case to look farther afield than Sicily, where it is found for example on the early-fourteenth-century west door of the church of S. Spirito at Agrigento[1] and on civil buildings in Syracuse, where it is particularly common, e.g. on the fourteenth-century doorway of the Palazzo Bellomo[2] or on the windows (1397) of the Palazzo Montalto (pl. XVII, A). In Malta it is common to both civil and ecclesiastical architecture, and it was employed at least from the middle of the fourteenth century until the middle of the fifteenth, and probably later.

A second feature, which also was derived from Sicily, is the use of consoles or of miniature arcading to support the sills of windows and the string-courses with which these medieval houses were often sharply divided.[3] A common and distinctive Maltese variant is that illustrated in plate XIV, C on the Palazzo Falzon. It consists of pendant triangles, and is identical with those used on the Palazzo Montalto (1397) at Syracuse (pl. XVII, A).[4] The Gothic arcading of plate XVI, A, on the other hand, though common in Sicily is extremely rare in Malta. It recurs only on the Casa del Milite Bernardo on the citadel of Rabat, in Gozo.

(*b*) Medieval Ecclesiastical Architecture

Malta has nothing to offer comparable to the medieval churches of Sicily. The cathedral at Notabile was formerly a fine building in the Sicilian style, with a tall campanile, but it was destroyed by an earth-

[1] Arata, *op. cit.*, pl. 83.

[2] Arata, *op. cit.*, pl. 114.

[3] The Sicilian evolution of this feature is well illustrated on Palermo Cathedral, which presents specimens ranging from the twelfth century with Muslim 'honeycomb' detail to Gothic arcading of the fourteenth and fifteenth centuries. See Arata, *op. cit.*, pl. 68, top and bottom.

[4] It is one of the few medieval decorative devices which are found also in the country districts of Malta, e.g. on No. 4 Piazza Maggiore, Zurriek.

quake in 1683. No visible trace now remains of the original building, although the apse is reputed to survive beneath its later trappings. The only record of the medieval cathedral is to be seen in the late-sixteenth-century frescoes depicting the Great Siege of 1565, in the Grand Master's Palace. Another building of reputedly medieval date is the church of S. Laurenzo in Vittoriosa, the first conventual church of the Order; but if anything remains of the structure within which the Knights assembled for a service of thanksgiving on the day of their arrival in the island, 26th October 1530, it is securely hidden behind a screen of baroque ornament. The only tangible fragments of Siculo-Norman ecclesiastical architecture in Malta are three carved capitals from Notabile, two of them in the Museum at Valetta, the third on a column which now adorns the gardens in front of the main gate. Another style, which finds no place among the surviving monuments, is the elaborate Gothic which characterizes Siculo-Aragonese church-architecture in Palermo and elsewhere. It was once known in the island,[1] but it has now vanished completely.

The surviving remains of medieval Maltese church-architecture form a simple, but consistent, group. Sicilian influence is apparent in the scanty ornament, but the typical plan bears little relation at any rate to the better-known Sicilian churches, and may perhaps be regarded as largely of indigenous growth. It consists in every case of a plain vessel, cross-ribbed from projecting square pilasters. Plate XVIII, A illustrates an unusually elaborate specimen at Zeitun, in which the plan is complicated by the introduction of a larger, cross-vaulted, central bay. Comparison with the doorway of the chapel on St. Angelo, rebuilt between 1530 and 1533 by Grand Master de l'Isle Adam, shows that this church, though of medieval type, belongs in fact to the period of transition to the rule of the Knights. A simpler, and more typical, specimen of medieval chapel is the chapel of St. Angelo, as it stood before de l'Isle Adam added a side-chapel and rebuilt the doorway (pl. XVIII, B). Perhaps the most interesting surviving medieval church is that of S. Maria Bir Miftuh, near Gudia, in the south of the island. It now consists only of the usual plain, cross-ribbed vessel, but there are traces of arcades on either side and it appears also to have possessed a crypt to the east.

Ornament is very limited. The hood-moulds over the doors are either quite plain or else of the form illustrated in plate XIX, B, which is derived from Sicily. Another Sicilian feature is the appearance of a rudimentary, circular window in the gable over the main door (pl. XIX). The two façades shown in plate XIX, D, C, the one in medieval, the other in Renaissance, taste, well illustrate the practice of contemporary Taormina, where such windows are particularly common.

[1] A drawing of such a door with elaborate crockets, which formerly stood in Vittoriosa, is preserved in the Royal Library at Valetta.

The architectural form is very simple, but its influence was felt long after the middle ages had passed away. The pointed arch gave way to a rounded barrel-vault, and the pilasters vanished or became mere decorative projections. At the same time medieval simplicity gave way to a wealth of Renaissance detail. But the fundamental plan remained, to become a commonplace of sixteenth- and seventeenth-century architecture in the island.

(*c*) Domestic Architecture, 1530–70

In 1530 the Knights of St. John, exiled from Rhodes, made Malta their home. It was not until 1566, a year after the Great Siege, that Grand Master Jean de la Valette laid the foundation-stone of the new city that was to bear his name. The intervening period saw the rebuilding and refortification of Borgo, or Vittoriosa as it was to be called in honour of its heroic resistance to the Turks, and of Senglea on the neighbouring promontory. In Valetta we have a noble monument of late-sixteenth-century achievement in the spheres of town-planning, of architecture, and of defence. In Vittoriosa we can see something of the roots from which that achievement sprang.

Perhaps the most noticeable feature of this early architecture of the Order in Malta is the strong survival of native influence, an influence which is less apparent in the field of ornament than of architectural plan. Seven years had intervened since the Order had been expelled from Rhodes, and it would seem that during that time it had mislaid the craftsmanship and something of the tastes which had inspired its former work. Its organization was based upon the seven national *langues* into which the Knights were grouped, and each of these *langues* had an *auberge*, or mess, of its own. Two at least of these *auberges* survive in Vittoriosa but little altered, the Auberge de France and the Auberge d'Angleterre, the latter of which at any rate must have been substantially complete before Henry VIII appropriated the property of the Order in 1534. Both buildings follow the traditional Maltese plan, with a central entrance flanked by stone-vaulted rooms, and above them the main chambers. In the case of the Auberge de France the plan has been amplified by the inclusion of a hall in the rear of the main block, from one end of which an elaborately carved stone staircase leads up to a corresponding hall on the upper floor. Two wings, one at least of which is original, project backwards to enclose a courtyard. The plan of the Auberge d'Angleterre is simpler, and conforms more nearly to the medieval plan. The present staircase lies to one side of the courtyard and, though of more recent date, may well replace an earlier staircase on the same site.

In detail, as in plan, there is little in common between these buildings and the architecture of the Knights in Rhodes. The latter owed much to Provence. The mid-sixteenth-century ornament of Malta, on the other hand, though limited, has a character of its own. The

heavy, rounded, triple mouldings of windows and doors (see pl. XX, A) are a simple but effective feature, for which it is hard to find a convincing parallel elsewhere. They are not, in themselves, a sufficient criterion of early date, as they were still in common domestic use when Valetta was built. They do not seem, however, to have been employed by Cassar, the architect of most of the major buildings of the Order in Valetta, who followed the lead of the architect of Grand Master Claude de la Sengle's Palace (1555) in Vittoriosa, in adopting contemporary Italian mouldings.[1] By then the earlier style was presumably already going out of fashion. For domestic buildings, however, it survived, in a somewhat developed form, as late as the first decade of the seventeenth century.

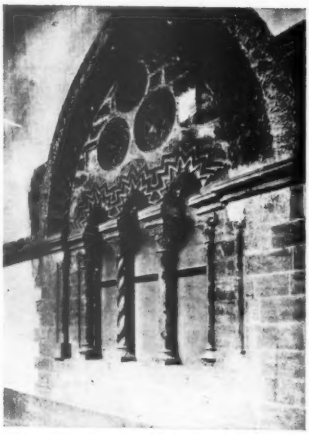
Another detail peculiar to this early period is the small, recessed, triangular feature, usually containing a rosette in low relief, which appears over many doors and windows. It can be seen, for example, in Vittoriosa, in the Auberge de France or on the clock-tower from which the Grand Master Jean de la Valette directed the defence in 1565;[2] but it is nowhere recorded from his city of Valetta and it was presumably already obsolete by 1570. For the rest ornament is sparing and mostly very simple. With a few exceptions, notably the staircase of de l'Isle Adam's house in St. Angelo, there is a marked absence of contemporary Italian influence.

With the building of Valetta during the last quarter of the sixteenth century we pass into a different world.[3] Gone were the tortuous, medieval alleys of Vittoriosa and Rabat, and in their place we find a city of fine houses set in straight and, by contemporary standards, spacious streets. The architecture of Valetta deserves study not only for the intrinsic quality of its individual buildings, but also for the evidence, both historical and architectural, which it affords of enlightened standards of town-planning. The leading figure in this achievement was a native architect, Gerolamo Cassar. He had studied abroad; but although his work virtually marks the effective establishment of Italian Renaissance ideas in the island, it is not unreasonable to ascribe to native influence the extreme simplicity and vigour that is the hall-mark of all he did. Many of his buildings have since been modified and rebuilt. The Auberge de Castile, for example (pl. XXI), was drastically remodelled by Grand Master Manoel Pinto (1741–72); but beneath the elaborate trappings characteristic of this epoch it retains much of its former character. There is perhaps a danger of

[1] Cf. also the original Auberge d'Italie in Vittoriosa, built before 1565, which embodies the same mouldings as de la Sengle's Palace.

[2] A window of this form in number 21 Trieq Mesquita, Rabat, is precisely dated to the year 1556. Another interesting example can be seen on the sixteenth-century tower, which formed the nucleus of the later Palazzo Stagno.

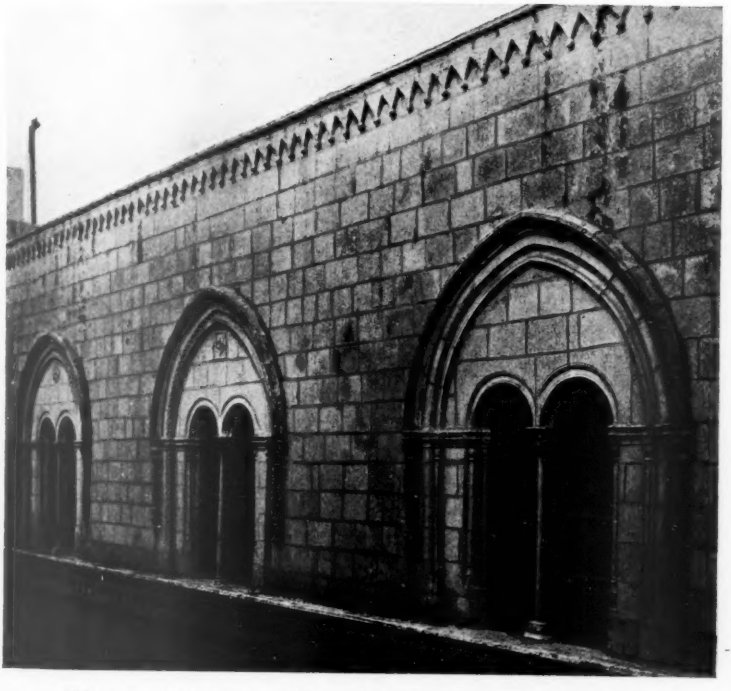
[3] See Jean Pratt, 'Valletta and its Architecture' in the *Builder*, 28th February and 7th March 1941, 221, 243. These brief articles are of value as the only accessible, illustrated account of some of the work of the Order in Valetta.



A. Fourteenth-century window in the Captain's House, St. Angelo, blocked in 1530–3 by the erection of a staircase for Grand Master de l'Isle Adam

After Arata

B. Palermo, Palazzo Chiaramonte (1307–80). Triple window facing the inner court-yard



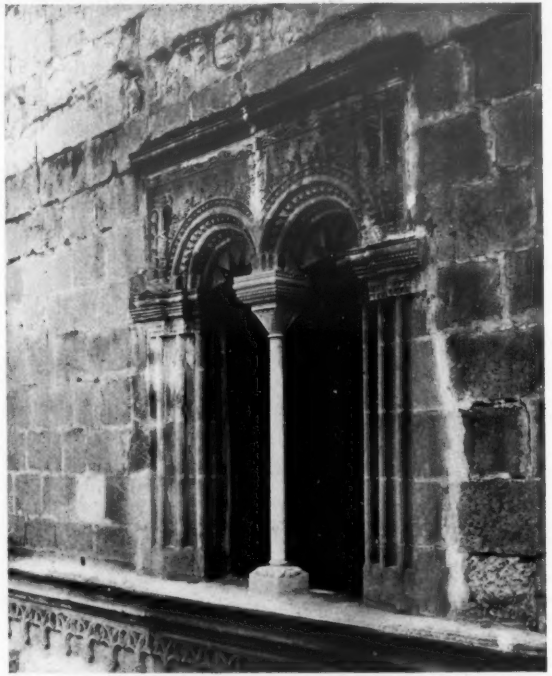
C. Windows of the Palazzo Falzon, Rabat (restored). Early 15th century

B. Windows of Strada Magazzeni, Rabat (restored).
First half of the 15th century

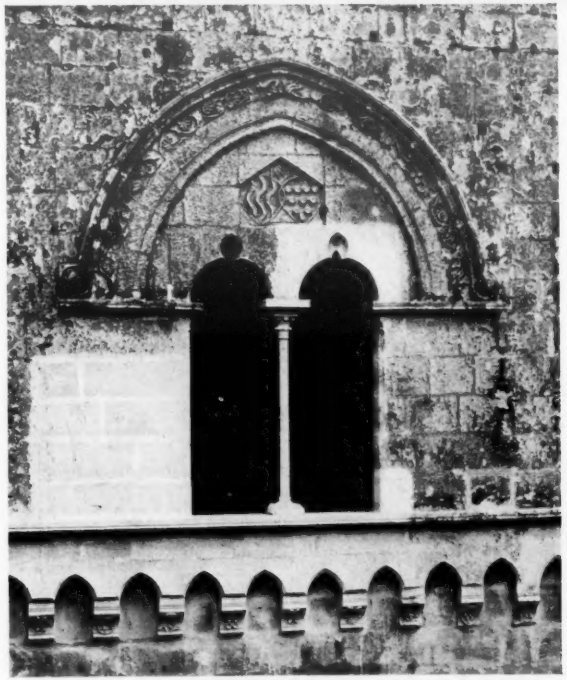
A. Window in Strada S. Sofia, Rabat (restored).
Late 14th century

A. Window in Strada S. Sofia, Rabat (restored).
Late 14th century

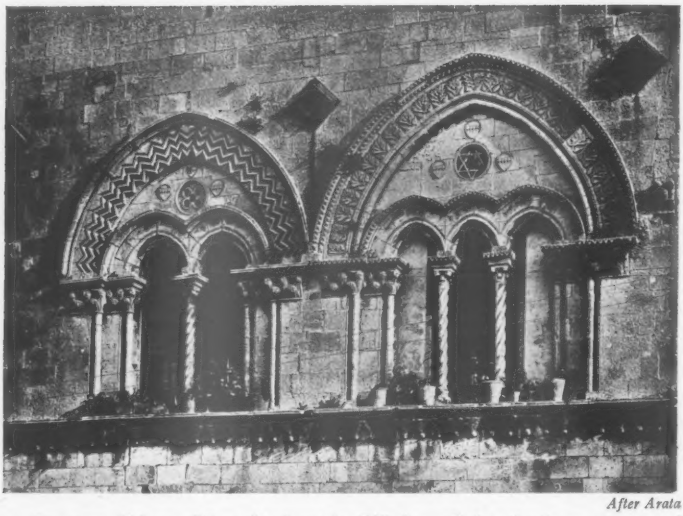
B. Windows of Strada Magazzeni, Rabat (restored).
First half of the 15th century



A. Window in Strada Tramontana, Vittoriosa (restored).
15th century

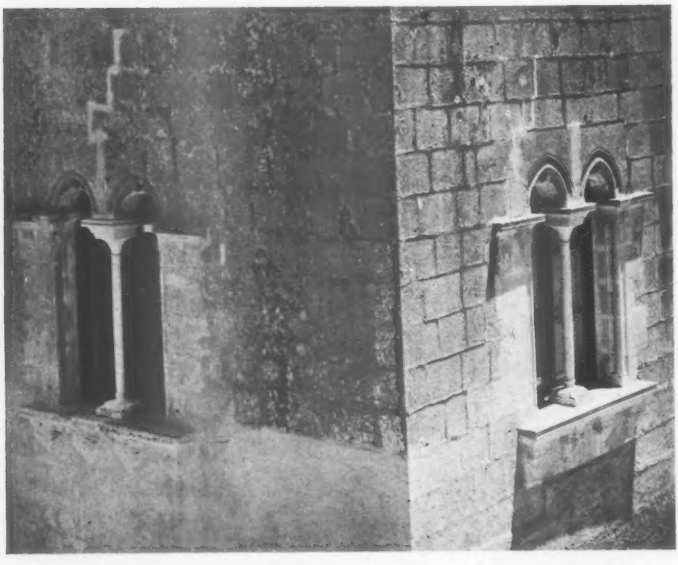


B. Window in the Gatto-Murina Palace, Rabat (restored).
First half of the 15th century



After Arata

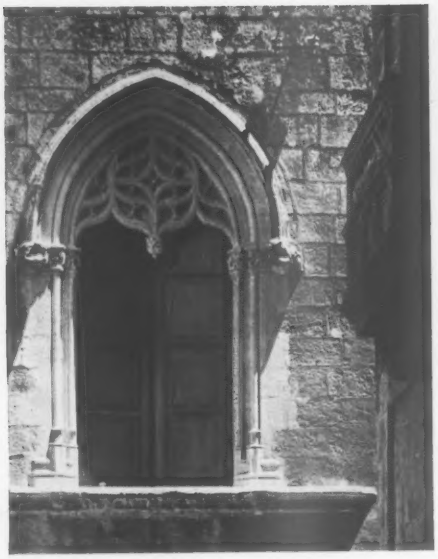
A. Syracuse, Palazzo Montalto (1397). Windows facing the inner court-yard



B. Windows on the corner of Strada Magazzeni and Strada S. Pietro, Rabat (restored). 15th century

A. Zeitun, church of S. Gregoriu. 16th century. The eastern bay and the transepts are later

B. Chapel on the summit of S. Angelo. The body of the chapel is medieval with a side-chapel added by Grand Master de l'Isle Adam (1530–3), whose memorial can be seen on the right-hand wall, beneath the window. The central column is taken from a Roman building



A. Window in Strada S. Pietro, Rabat (restored)

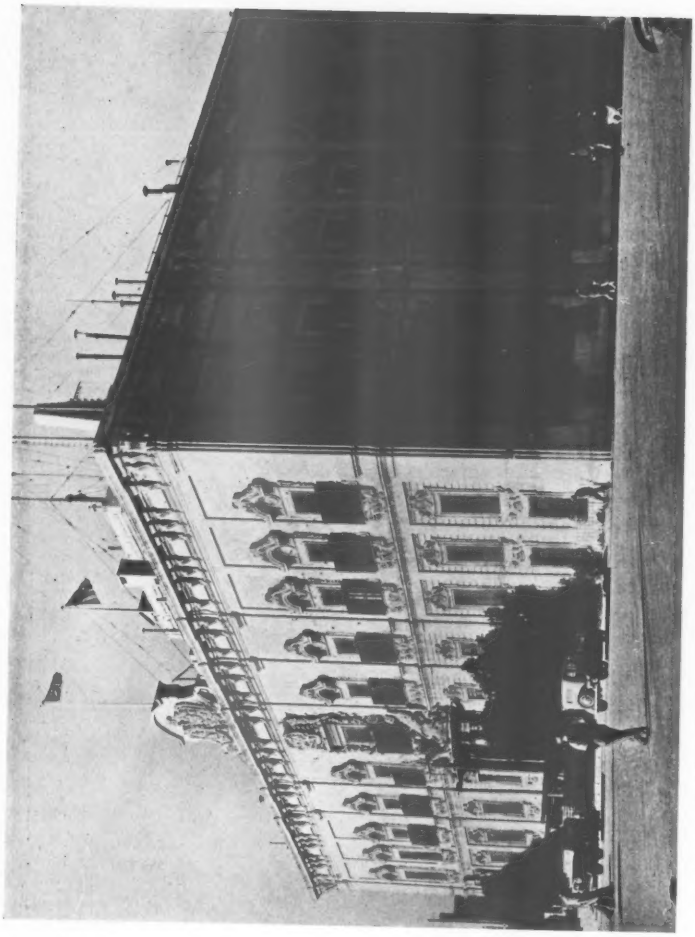
B. Mkabba, S. Basilio

C. Taormina

D. Taormina

A. Auberge d'Angleterre, Vittoriosa. Built soon after 1530. The balcony is a later addition

B. Auberge de France, Vittoriosa. Built soon after 1530. The ground floor has been extensively remodelled



Auberge de Castile, Valetta. Begun by Gerolamo Cassar in the late 16th century, but almost completely rebuilt by Grand Master Manoel Pinto, 1741–72

overstressing this element of Cassar's building; and there were other men at work. Such was the architect of the Auberge de Bavière. He too knew the art of tempering foreign forms to the simplicity of native tradition. But side by side with the public buildings of the Order were the private houses of the Knights and their retainers. These conformed superficially to the town-planning canons established by the Order's architects; and they inevitably came to absorb to an increasing degree the new vocabulary of ornament. But the house-plan was still that of the medieval Maltese house, and at first the ornament and mouldings too were those which we find in the preceding half-century. When the architecture of the Knights of St. John in Malta comes to receive the study which it deserves, it will be found that no small part of its achievement was due to the solid tradition of medieval craftsmanship and design upon which it was so surely founded.

This note was written in July, 1941. Since then another year of aerial bombardment has wrought its savagery on Malta. The Palace of the Grand Master, the Conventual Church of St. John, the Hospital, every one of the seven *auberges* in Valetta, the early buildings of the Order in Vittoriosa and Senglea, have all been damaged or destroyed.[1] The full tale of damage cannot be released until after the war; but it is already certain that a great part of Malta's unique architectural heritage has vanished, much of it beyond recall, and most of it unrecorded. For the second time in four centuries she has suffered grievously in the common cause. In the work of restoration and of record that is to come it is indeed to be hoped that we shall not be found less generous than those who once before helped to make Valetta one of the fairest cities of Europe.

[1] Grateful acknowledgement is made to General Sir William Dobbie for help in checking these details.

Auberge de Castile, Valetta. Begun by Gerolamo Cassar in the late 16th century, but almost completely rebuilt by Grand Master Manoel Pinto, 1741–72

Some Annotations on John Le Neve's 'Monumenta Anglicana' (1717–19)

By Mrs. Arundell Esdaile

The five volumes of this invaluable work appeared within two years, but it was not, I think, till a study of the Stanton family appeared in the *Archaeological Journal* for 1928 that use was made of the information to be found in them regarding English sculptors of the period. Unfortunately, there seems to be no evidence, either internal or external, determining the date at which Le Neve began his Collections other than the two advertisements in the *Postboy* (14th August 1716) and the *Evening Post*, 16th October of the same year, quoted in Nichols (*Lit. Anec.* i, 127): the first refers to a lost Proposal for the work as 'lately printed', the second states that 'John Le Neve, Gent. having often advertised his intended Collection of monumental inscriptions . . . again repeats his request to all Lovers of Antiquity to communicate any worth printing', with an especial appeal to incumbents. Like his other ventures, the book was a financial failure, and, taking Orders, he was presented to the living of Thornton-le-Moor, where the chalice he gave to the church still exists, as Mr. G. S. Dixon tells me, and where he 'filled in the Registers in his fine clear hand' save during the year December 1722–3, when he was imprisoned in Lincoln jail by his rapacious creditors. After his release he carried on his clerical duties, his successor being appointed on 23rd May 1741; the exact date of his death has apparently not been determined.

John Le Neve, by his own account, 'was born in Great-Russell Street, Bloomsbury, in the house facing Montague House great gate', afterwards the British Museum, where the manuscripts of the *Monumenta*, published and unpublished, were to find a home; they were acquired from the Countess of Oxford with the rest of the Harleian MSS. in 1753, and as Harl. MSS. 3606–16 formed part of the original contents.

Le Neve was scrupulous in acknowledging his obligations, and scholarly in the presentation of his material; he applied not to antiquaries only but to sculptors, and the most original and valuable part of his work lies in the information which he received from them. But for him, James Hardy, who apparently never signs his works, would be totally unknown, like the most interesting works of Green and Palmer; Francis Bird is through him known as the author of some most unexpected monuments, and our knowledge of the Stanton family is fiftyfold greater for his industry.

A little bibliography is necessary at this point.[1] Le Neve works

[1] Binders usually letter the volumes in chronological order, not that of publication, so that their vol. i is in fact Le Neve's vol. iv.

backwards, the first volume, published in 1717, embracing epitaphs from 1700 to 1715, a Dedication to Archbishop Wake, and what the *D.N.B.* calls a 'modest and sensible Preface', full of admirably arranged historical matter on the history of the epitaph in England. Towards the end, when he is explaining that he has acknowledged his debt to the senders of each inscription, comes this notable passage:

> 'But here I think my self obliged in a particular manner, to own my Obligations to Mr *Stanton*, Mason, near *St. Andrew's Church in Holborn.* Were every Person of that Profession as careful in preserving Copies of the Inscriptions on all the Tombs they set up, and as communicative, (which indeed I think they should be for their own Honour) the World might be easily obliged once a Year with a Volume of that sort perfectly new, without stigmatising the Editor with the Name of a Plagiary.
>
> 'I have likewise been much oblig'd to *Mr Bird* the Carver, and to *Mr Hardy* and *Mr Palmer*, Masons, and I wish I could say the same of all the whole Fraternity.'

The volume ends with an index of the subjects of the epitaphs. Brief obituaries taken from the Press are interspersed in the 306 pages of text; neither the introductory matter nor the indexes are paged, but the subscribers got a great deal of matter for 'five shillings the small Paper and Eight Shillings the large, each Volume', as the Preface has it; the epitaphs are not numbered, and I confess I have not counted them.

Volume ii (1680–99), published in 1718, contains an advertisement of two volumes covering the years 1600–79, and a fifth sculptor, Thomas Green of Camberwell, mason, makes his appearance. The epitaphs are numbered; the 'Obituaries of eminent Persons deceased' are omitted; and as before, sculptors' contributions are marked 'Stanton MS.', 'Green MS.', etc.; a second index, of Churches, is added in this and the succeeding volumes. The accuracy of these indexes is generally remarkable, but that of Churches is incomplete, for the excellent reason—which is the main reason indeed for the compilation of this paper—that not only some of his contributors, but the sculptors who supplied Le Neve with epitaphs, had forgotten where a good many of them were.

Volume iii, 1718, (1650–79), has another Preface, which contains some admirable remarks about the careless treatment of monuments when a church is rebuilt; a statement (really due in vol. ii) that the obituaries were omitted because they are 'partly extracted from no better authority than Common News-Papers, (which are not always infallible)'; a protest that he cannot 'compare every *Inscription* sent me with the original'; and a request that if errors of transcription are discovered by his readers, 'let me know to set them to rights'. Bird and Stanton are the only sculptors whose help is recorded in this volume, which contains the usual indexes and list of acknowledgements; the epitaphs number 501.

Volume iv (1719), 1600–49, contains an Advertisement of a pro-

posed sequel dealing with epitaphs from 1500 onwards, but the financial failure of the absurdly underpriced volumes already published left Le Neve's text in manuscript; there is also a note that his most famous work, *Fasti Ecclesiae Anglicanae*, is 'lately published'; the usual list of acknowledgements, including Hardy, Stanton, Green, and Palmer, the usual indexes, and 454 epitaphs follow.

Volume v (1719) is supplementary, covering the years 1650–1718 and 'collected since the Publication of the former Volumes of the same Years'. This contains Advertisements of *Monumenta Anglicana* as 'Just Publish'd', and of the *Fasti* as 'Lately Publish'd'; 574 epitaphs are given; and the sculptors whose help is acknowledged are Bird, Stanton, and Green; it may be noted that throughout the work *ex autogr*, appended to an epitaph, means that Le Neve himself copied it. Oddly enough, he returns to the inclusion of the Press obituaries.

Now, though the five sculptors' goodwill was undoubted, the lists they sent in were quite astonishingly imperfect. Bird omitted some twenty signed or documented works already erected; Palmer could have sent in far more; Hardy is so little known that we can be less positive, but he obviously did more than is here recorded; and though Le Neve's tribute to Edward Stanton is well deserved, it may be noted that the many scores of works sent in by him are by no means a complete list of works from the Stanton studio. Some of them are by William Stanton (d. 1705), the father of Le Neve's correspondent, and in some cases actually signed by him; evidently Edward had kept only a few of his father's papers, and his account of William's work is consequently very imperfect. It is more surprising that a number of Edward's own signed works falling within the period should be missing, and that in a large number of cases he had no note of where many of his works had been set up. The phrase 'In —— church' is surprisingly frequent, and here it is that years of monument-hunting come in: I have filled in many of the blanks and my sons have filled in others; the results will, I hope, justify the appearance of this paper. It should be added that here and there a monument noted in Le Neve's manuscripts has been accidentally omitted from the printed text, the most important perhaps that of Bird's Archbishop Sharp in York Minster; these have been inserted under their appropriate years.

Section A deals with the works of these five sculptors and appeals for help in identifying the churches whose names are omitted. Oddly enough, most of the works mentioned by them are unsigned, so that, but for Le Neve, the authorship, though sometimes clear, would be uncertain and in some cases quite unguessable, though that of others is obvious enough. I have felt justified in adding notes of authorship in cases where this is certain as well as in including the few known biographical facts about the five sculptors in Section A, here given in alphabetical order, since Hardy, Green, and Palmer at least have found no biographer; brackets imply that the work is still undiscovered.

Section B supplements what Le Neve says about other monuments whose authors are now known from sources inaccessible to him. Stone's work, for instance, was then unidentified, the invaluable Note-books being, when he wrote, in the hands of the aged Charles Stoakes, nor could he know the evidence for the authorship of certain works by other sculptors. His correspondents give several of the signatures of the brothers Christmas, which he duly prints, but their father Gerard's authorship of certain monuments was unknown to Le Neve because it was documentary, and in other cases he could not know that certain monuments reported to him by correspondents were signed or documented.

Section A.

The Sculptors' Own Lists.

Francis Bird is rightly described as a carver, not a mason. As he told Vertue, he was trained abroad, first as a boy of eleven in Brussels under a sculptor spelt by Vertue Cozins (iii, p. 18) who had been in England and whose identity is not yet ascertained, then in Rome, under Le Gros. As Vertue expressly tells us that his father-in-law was a mason and of great help to him in his profession (his name was Edward Chapman, as I have since discovered), Le Neve is absolutely correct in calling him carver, a word not then confined to workers in wood. The accidental discovery of his Martha Fitzherbert, with a charming portrait bust of a woman, a thing hitherto lacking in his work, forms a definite addition to our knowledge, and a wholly new light is thrown on his art by Le Neve's information that the Elizabeth Benson (1709) in Shoreditch, an oval tablet bordered by two skeletons bending to tear in half a gnarled and knotted oak, is his; nothing in Bird's abundant work prepares us for a design so startling, but the delicacy of the carving moved the churchwardens of the 1870's to enclose the tablet in a glass case, so that the whole now bears an absurd resemblance to a hand-mirror; the illustration in *R.C.H.M. East London* gives a good idea of this surprising composition. Into Bird's connexion with other monuments and monumental drawings identified in consequence of this discovery this is not the place to enter; enough that it authenticates a new chapter of the *macabre* in English art. It is from Le Neve's manuscripts that we learn that Bird's workshop was in Lincoln's Inn Fields, and can identify a surprising number of works otherwise unknown and (wherever I have been able to check them) unsigned.

A very few works such as that of Dr. Grabe (1711) in Westminster Abbey which Le Neve records will be found in every guide-book; it is odd that Bird forgot to mention this familiar monument to Le Neve, odder still that he omitted the Dr. Busby which was the foundation of his fame.

1–4. Monuments to the Michel family (1681–96), and one to Ann Rudston *née* Michel (1661), Old Windsor, Berks.; only the inscription tablets survive, and a caustic brass put up by Queen's College, Oxford, in 1885 records the destruction of the settings by careless workmen. (Le Neve, ii, pp. 45, 176; iii, p. 86.)

5. Hugh Darrell (1667), St. Lawrence, West Wycombe, Bucks, a very rich mural monument in the finest baroque manner, preserved from the old church, and erected by Darrell's daughter. (ii, p. 125.)

6. Mrs. Martha Fitzherbert, Tissington, Derbyshire, a good tablet with charming bust (illustr. Esdaile, *Derbyshire Archaeol. Journ.*, 1939, p. 102). (iii, p. 205.)

7. [Sir Arthur Ingram (1681) and wife (1702). This sounds an important work. (iii, p. 24.)]

8. Theophilus, Earl of Huntingdon (1704), St. James's, Piccadilly. This splendid mural monument was known to us from Vertue as by Bird (*Note-books*, iii, p. 122): it was erected by Lady Elizabeth Hastings. (i, p. 75.)

9. [Elizabeth Eyre (1705), Salisbury Cathedral, not now known; perhaps a gravestone.] (i, p. 100.)

10. Sir Orlando Gee (1705), Isleworth, large mural monument with twisted columns, between them a superb half-figure of the lawyer, leaning on a ledge, curtain tablet below (illustr. *Soc. of Arts Journal*, 1930, p. 547). (i, p. 96.)

11. [John Alchorne, (1707). (*Suppl.*, p. 221.)]

12. Robert Killigrew, Westminster Abbey. (i, p. 133.)

13. [Rev. J. Cawley, (1709). (i, p. 169.)]

14. Elizabeth Benson, St. Leonards, Shoreditch, see text and Le Neve. (i, p. 200.)

15. The monument to Lord Feversham (d. 1709), in the Savoy Chapel, was destroyed by fire in 1861; I have found no detailed description of this work. (i, p. 165.)

16. [Thomas Singleton, (1710).] (i, p. 200.)

17. [Judith, wife of Henry Stiles, 1710. (i, p. 158.)]

18. Dr. Grabe, Westminster Abbey; erected by the Earl of Oxford. (i, p. 214.)

19. [Elizabeth Wilks, (1713). (i, p. 269.)]

20. Archbishop Sharp (1714), York Minster (noted in MS. only, but indisputably Bird's; the group of cherubs is repeated on the documented tomb of the 1st Duke of Bedford at Chenies). (Pl. xxii.)

It is clear that no. 11, the unknown monument of John Alchorne, which is in the Supplement, was either not entered by Le Neve with others in vol. i, or was subsequently sent in by Bird in response to the renewed appeal for information. But the whole Bird episode is surprising, in that only two of his works in the Abbey, nos. 12 and 18, are included in the sculptor's list, whereas the Abbey contains a number of his works, one or two of which, though signed, are not under his name in Le Neve. They will be found under Bird's name in Neale and Brayley, etc.

Thomas Green of Camberwell, a member of the Masons' Company, was in 1694 journeyman to the elder Thomas Cartwright; his signed work is well known, and includes the fine statue to Chief Justice Fowler in Gloucester Cathedral, a pretty mural monument to Bishop

Monument of Archbishop Sharp, York Minster, by Francis Bird
Photograph presented by Alderman J. B. Morrell, J.P.

B. Richard Welby, Denton, Lincs., by Thomas Green of Camberwell

A. Reynolds Calthorpe, Elvetham, Hants, by James Hardy

A. Richard Welby, detail of pl. XXIII, B, by Thomas Green
Photograph by Mr. T. D. Kendrick

B. Mrs. Calthorpe, setting identical with pl. XXIII, A, Elvetham, Hants, by James Hardy
Photograph by Mr. H. F. Clark

The Hon. Margaret Watson, Rockingham, by William Palmer
Photograph by Mr. T. D. Kendrick

Cumberland, at Peterborough, and the stately tomb of Chief Justice Holt (d. 1719) (Le Neve i, without sculptor's name) at Redgrave, with a seated statue and allegorical figures, justly admired by Vertue; his excellence as a sculptor of busts may be judged from the Earle monument at Stragglethorpe, Lincs., but nothing in his other work prepares us for the extremely important and quite colossal Furnese monument at Waldershare, Kent. Storey after storey the monument rises, and the seated female figures at the base give us what has hitherto been lacking, the full-length female figure as treated—and very distinctively treated—by Green. The only other thing known about him is that he executed repairs to the old parish church of Camberwell at a cost of £38 odd, but as it was burnt down early in the nineteenth century the fact is of little value.

There are no blanks to be filled in in Green's brief list: he seems to have been more business-like than Bird, but though acknowledgement is made to him in vol. ii, his works are all in the Supplement.

1. [Edward Blunt, (1705), Sisson [Syston], Lincs.; not found by E. E. after prolonged search.] (p. 211.)
2. [Anthony Bowyer, (1709), Camberwell.] (p. 228.)
3. Henry Framingham, (1710), Twyford, Norfolk. Not visited. (p. 240.)
4. Sir Henry Furnese (1712), Waldershare, Kent, a key piece; see text, *supra*. I find that Hasted (iv, p. 192) also notes the authorship. (p. 249.)
5. William Chew (1712), Dunstable. Very large mural monument of the greatest richness and elaboration: other works in the church seem to be by the same hand. (p. 251.)
6. [Walter Cock, Camberwell churchyard (1712/3). Not found.] (p. 250.)
7. R. Welby (1713), Denton, Lincs., signed; very fine, with full-length statue in architectural setting, crowned and flanked by cherubs. (p. 252.) (Pls. XXIII, B; XXIV, A.
8. George 'Coarslop' (1714) should read 'Courthop'; Mr. Rupert Gunnis found it in Ticehurst Church, and describes it as a cartouche tablet about 5 ft. high with arms and elaborate mantling. (p. 259.)
9. [Benjamin Poole (1714), Waltham Abbey. I have failed to find it.] (p. 261.)
10. Maynard Colchester (1715). Westbury, Forest of Dean, a plain tablet with long inscription. (p. 264.)
11. Sir Peter Seaman (1715). Norwich Cathedral, says Le Neve, but Mr. Stanley Wearing tells me it is a fine and elaborate work, behind the organ in St. Gregory's. (p. 270.)
12. Gustavus Haws, (1715). Ailestone, near Leics. Not visited. (p. 272.)
13. Thomas Hall (1715), St. George's Colegate, Norwich. Not visited. This is not in the printed text, but will be found in Le Neve's MS. and in the church as Mr. Wearing tells me.

It will be seen that Le Neve's contributions to our knowledge of this sculptor are of the first importance, as only two of the works included in the list are signed.

The works of JAMES HARDY would be absolutely unknown to us except for Le Neve. That he was an assistant of Jasper Latham in

1678, a master mason with an apprentice and a journeyman in 1696, and Master of his Company in 1711, we know from Knoop and Jones, *London Masons*, pp. 68, 83, and from the Lists of Masters of the Masons' Company after 1620 still preserved; but we only know his address, 'Mr Hardy a Stone-Cutter [corrected in the printed text to "Mason"] in Pickadilly', from Le Neve, and not one of the works I have seen is signed; his own records were obviously badly kept, since he only gave Le Neve the following list:

1. Sir Henry Puckering (1700). This is an armorial gravestone at Warwick. (i, p. 6.)
2. Mrs. Elizabeth Cradock (1704), Berkhampstead, Herts., a fine mural monument with urn on cornice flanked by lighted lamps; on the central panel a graceful swag of drapery framing a species of stand bearing a skull and cross-bones, a feature found on Nost's signed monument to the Earl of Bristol at Sherborne, and rare enough to suggest that Hardy had been Nost's assistant after leaving Latham; Nost's first yard was in the Haymarket, his second at the Hyde Park Corner end of Piccadilly. (p. 86.)
3. Mrs. Olive Duncomb (1705), Horsham, Sussex, very high up in the tower, where I could not identify it. Mr. Winbolt's recent History of the church, however, proves its existence; of its authorship he is unaware. As proving that Hardy worked for the Duncomb family, this tablet authenticates the Sir Charles Duncomb (1714) at Downton, Hants, which in design and execution closely resembles no. 2, though it lacks the pedestal with the skull, etc. (p. 98.)
4. Robert, Viscount Kilmorey (1710), Adderley, Salop, a graceful tablet with curved pediment starred with rosettes, in essentials a duplicate of that to Viscount Dunbar (1714) in Westminster Abbey (Dart's *Westminster*, ii, p. 132), which must, I think, be by Hardy; the much more important monument to Anna, Baroness Rockingham, at Rockingham, Northants, suggests the same hand. (p. 183.)
5. [Thomas Cokayne, Gentleman (1711). Not identified.] (p. 227.)
6. [John Milner Esq. 'Her Maties Consul Generall of the Kingdom of Portugal' (1712), marble gravestone, Kingston, Surrey.] (p. 242.)
7. Viscount Kerrin, aet. 13 (1712). Silchester, Hants, an interesting curtain tablet with an oval cartouche, with typical cherub heads and acanthus at base. (p. 235.)
8. [John Postlethwayt, S.T.P., A.M. (1713) In Le Neve's MS. only; place of erection not discovered.]
9. Thomas Maule (1714) is at Edmonton, not Enfield, and is noted in *R.C.H.M. Middlesex*, p. 18b. (p. 281.)
10. Alicia, first wife of Dutton Stede (1710), Harrietsham, Kent, a large and important mural monument, with twisted columns flanked by large volutes, cherub heads below the brackets, and a panel of three cherub heads below, all of a curious sulky type. The monument of Sir Edwyn Stede (d. 1695) erected in 1715 is clearly by the same hand; that of Stede's second wife Constance we know is Hardy's. In *Temple Church Monuments* I gave reasons for thinking that the monument to Sir George Treby (pl. xv) there was also his; it was lost in 1941 by enemy action along with all the other monuments in the triforium. (p. 284.)

11. Constance Stede (1714), draped mural tablet, Harrietsham, Kent, much less elaborate than that of the first wife (see no. 10). (p. 284.)
12. Reynolds Calthorpe (1714) and wife, Elvetham, Hants, key pieces with two busts, unfortunately very inaccessible, but very good in design and execution. (p. 282.) The wife, not in Le Neve, was made to match. (Pls. XXIII A, XXIV B.)

It is obvious that more work by Hardy remains to be discovered.

WILLIAM PALMER, who in 1694 was working for James Hardy, in 1696 for John Nost (Knoop and Jones, pp. 78, 83), told Le Neve that he had himself cut the epitaph of John, Earl of Exeter, at Stamford, a colossal pyramidal structure with portrait effigies and allegorical figures signed twice over by Pierre Monnot of Besançon while working in Rome. The only possible conclusion to be derived from these facts is that Palmer went out, like Bird, to Rome and worked as Monnot's assistant, and that when Monnot received Lady Exeter's order, his English assistant was entrusted with the cutting of the epitaph and probably accompanied the work to England to supervise its erection. He would appear to have settled here, since by 1712 he was in full work, and soon afterwards had produced the monument which more than any other proclaims his foreign training, that of the Hon. Margaret Watson (1713) at Rockingham, Northants (Pl. XXV). From Le Neve we learn that his yard was 'near Gray's Inn', a fact which is of importance as proving that an interesting series of monuments of the next generation signed by B. Palmer, of Gray's Inn Road, must have been executed by William's son (or possibly nephew) and successor in his practice; B. Palmer's work covers the thirty-odd years 1742–78, that of William the previous forty years.

Palmer's signature, oddly enough, is only found on relatively unimportant monuments, often delicate and interesting, but not of the first order; Le Neve's list consists, so far as I have tested them, of unsigned works, one or two of the highest interest.

1. John Cecil, Baron Burleigh and Earl of Exeter (1700) and his widow (1703), a very large pyramidal work, the first of its kind in this country, with reclining effigies in classical dress on a great sarcophagus flanked by standing figures of Athena Parthenos holding a statuette of Victory and the Muse of Art, with hammer, compass, palette, brushes, etc. The countess ordered the monument before her own death in 1703, 'ubi exquisitissime fieri potuit', but it must have been some time before a work so elaborate left Italy for England. It is at St. Martin's, Stamford. (i, p. 1.)

Palmer's avowed share in the Exeter monument was confined to the inscription, though he probably assisted Monnot in the carving; we henceforth record his own productions:

2. Anna Gertruy Crispe (1708). 'In Queke's Church in Kent', in fact at Birchington, where a chapel on the north side of the church contains the monuments of the Crispes of Quex; a fine mural monument surmounted by an excellent baroque bust. She 'left 20^{s} yearly to the parish Clerk to clean the Ile and Monuments belonging to Quex', according to the epitaph, and they are all in good condition (p. 159).

3. [Elizabeth and Timothy Davison, (1708), 12.] (p. 244.)
4. Hon. Margaret Watson, (1713), Rockingham, Northants. This remarkable work consists of a draped standing statue in the attitude of the Venus de Medici, a skull at her feet, under a rich canopy with finely draped curtains surmounted by a rococo shield of arms; swags of flowers run down to the capitals of the Corinthian columns framing the figure, on which stand large flaming urns. The total absence of an architrave is characteristic of Palmer, being found on signed monuments; below is an inscription tablet set against a gadrooned sarcophagus. But for Le Neve we should not know that this fine monument (Pl. xxv), with its Italian virtuosity imposed on English elements, was by Palmer; it fits in admirably with what has been inferred of his career from his connexion with Monnot's Exeter monument at St. Martin's, Stamford, which is only a dozen miles from Rockingham. (p. 258.)
5. Andrew Giffard, D.D. (1714), Old St. Pancras churchyard. A careful examination of the existing tombs suggests that, though the inscription is now illegible, a very fine sarcophagus tomb with a tall pyramid surmounted by urn, nobly carved shield on one end and a Cross interspersed with sprays of thorn on the other may be the Giffard: it is certainly by no common hand. (p. 280.)
6. Richard Walburge, of the Town of Stamford, 1715, is at Barholme, near Peterborough, a very fine mural monument, of proportions far from Vitruvian but very effective. (p. 298.)
7. Anne Gelthorpe, (1716). Hillingdon, Norfolk [only in Le Neve's MS.]. Not visited.

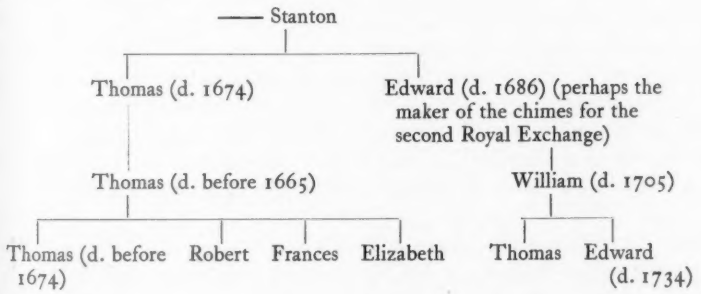
Very many additions could be made to this meagre list, not often of outstanding importance, but this is not the place for a catalogue. We may note, however, that the two generations of Palmers working near Gray's Inn link the art of Charles II with that of George III, as three generations of the family of Le Neve's most generous helper Edward Stanton link that of James I with that of George II.

THE STANTONS OF HOLBORN. The three generations of this family, all in their turn Masters of the Masons' Company, consist of an uncle, Thomas Stanton, born in 1610; his nephew and successor William; and William's son and successor Edward, who provided the list of works for Le Neve. A fairly full account of them and their work appeared in the *Arch. Journ.* LXXXV, 149–69; here I propose to add one or two biographical facts since discovered, and to comment only on those works of William and Edward on which fresh light can be thrown, a sixth, probably, of the whole number; the rest—many scores of them—must be sought in Le Neve, with the warning that even these are a very imperfect total, and that far more exist.

THOMAS STANTON (1610–74) was a pupil of Christopher Kingsfeild (Knoop and Jones, *London Masons*, p. 21), whose one documented work, not noted by K. and J., is the monument of Robert Dow in St. Botolph's without Aldersgate (F. M. Fry, *Historical Cat. of Pictures etc. in Merchant Taylors' Hall*, 1907, p. 100); no known work of Thomas Stanton is included by Le Neve, so that, though he had only died in 1674, his records were apparently not in existence in the reign

of Anne. (The suggested list of works in 'The Stantons of Holborn', p. 155, by the way, needs most thorough revision in the light of later knowledge, nor is the Sir Nathaniel Bacon (p. 153) by him.) Le Neve does not record his signed work at Stratford-on-Avon, or his documented Dame Jane Bacon at Culford, Suffolk, or the tomb of William Draper (d. 1650) at Crayford, Kent, here first identified, where Mrs. Draper is Lady Bacon recumbent, her little daughter almost a duplicate of the Culford children, the boy a direct ancestor of William Stanton's youthful figures, and the architectural setting equally characteristic; that Thomas was also the sculptor of the Halford monument at Wistow, Leics., and, at an earlier date, of the famous Bacon at Gorhambury, is equally certain: it is seventy years since the author of Murray's *Handbook to Suffolk* perceived that this and the Dame Jane Bacon at Culford were by the same hand, and as the latter is known to be by Stanton (*Arch. Journ.* loc. cit., pl. 1), the Bacon is certainly his.

We now know that Thomas was living by St. Andrew's, Holborn in 1635, and paying £8 a year in rates (*Inhabitants of London*, Lambeth MS.); that his will, dated 1665, mentions a dead son (who had children) and a grandson of whom we hear no more, and who may have died before the nephew, William, took over the business. The pedigree can be given as follows:



No fresh information as to his work is to be gathered from Le Neve, to whom we owe the preservation of the vital epitaph (*Suppl.*, p. 104) of the Stanton family.

William Stanton (d. 1705), the greatest sculptor of the three, is not distinguished from Edward by Le Neve, but before turning to the works marked 'Stanton MS.', which can be decisively proved to be William's by their dates and character, I should add one or two corrections to the 1928 'Stantons of Holborn'. The V. and A. terra-cotta model noted on p. 101 is a Stanton, but of Lady Atkyns at St. Paul's, Clapham, not of Isabella Sherburne at Mitton, Yorks.; the Hebrew and Ethiopic inscriptions on the Morland monument are, Mr. J. Levin tells me, from the Book of Job, and in a very scholarly script; on

p. 157 the statement that William Stanton is the only English seventeenth-century sculptor whose letters are preserved is inaccurate—I have seen one by Thomas Ashby and there are several by Grinling Gibbons; for 'Mafod' read 'Meifod' (p. 164, n. 1). Our knowledge of Abraham Storey now includes six signed works, not one, and Stainer is now the author of three signed works, all of high interest; the Dr. Turner at Stowe-nine-Churches, Northants, with two standing statues, which was engraved, presumably for Corpus men, after 1712; the Winwood monument, an early work (1688) at Quainton, Bucks., with recumbent effigies on an altar tomb, and a most remarkable survival in the shape of incised skeletons in the same posture on the base; and the brilliant and remarkable Bendysshe monument of 1717, with a reclining effigy of Sir Henry Bendysshe, a babe beside him, at Steeple Bumpstead, Essex; the contrast in technique suggests either a period of foreign travel or a sudden and surprising blossoming of style in this obscure sculptor. No fresh biographical facts are available, and before giving such information as to William Stanton's works as may be gathered from Le Neve, it may be well to state that the date of the subject's death is not necessarily the date of his monument, which may be much later. Here and there are doubtful cases, e.g. that of John Wagstaffe (d. 1681) which is placed by Le Neve in chronological order, although the epitaph states that the monument was erected later (ii, p. 19); therefore it may be by William or by Edward (born 1681). All the Wagstaffe monuments are at Tachbrook, Warwick, and it is worth noting that one Wagstaffe married a daughter of William Combe of Stratford, for whom Thomas Stanton worked: this employment of successive generations of a family is common in English monumental sculpture; other Wagstaffe monuments will be found under 'Edward Stanton'. Style again may indicate that, as in the case of Lord Lowther (i, p. 3), the work is by Edward, though the date of the death (1700) might suit William; anything erected after 1705 is of course by Edward. Works which I have not seen are not included here, as they may be by either father or son, and only their style can decide the author in such cases. An asterisk indicates that the work is illustrated in 'The Stantons of Holborn'.

Vol. i. 1, 2. The two Thomas Howards (1701, 2), Ashtead, Surrey, are mural monuments. (p. 23.) Sir Edward Sebright (1702), Besford, Worcs., is a large monument with two delicious little girls on the base which prove the authorship of the tomb of Olive Talbot (1681) at Salwarpe, Worcs., where the children are duplicated and the style otherwise suggests William Stanton. (p. 36) (Pl. XXVI, B.)

3. All lovers of Sir Thomas Browne will be interested in the variant of the epitaph of Dr. Henry Fairfax (1702) in Norwich Cathedral: the monument itself is mural, with cherubs flanking an urn on the cornice, and piles of books, surmounted by flaming lamps on either side; under the inscription tablet is a coat of arms. (pp. 39–41.)

4. *Richard Shireburn's monument (1702) is at Mitton, Yorks., but may be by Edward, not his father. (p. 44.)
5, 6. Judith Chester, at Barkway, Herts. (signed), and Meriel Williams at Meifod (printed 'Myvood' by Le Neve) are excellent examples of ornate and simple mural monuments respectively. (p. 45.)
7. [I did not identify Walker's ledger at Hadley.] (p. 61.)
8. Owen Bold's monument, a fine one with twisted columns, is signed. (p. 62.)
9, 10. The style of the mural monument of Mary Chester at Barkway, Herts. (d. 1703), points to Edward rather than William, unless we regard it as a case of failing powers; that of Anne Williams at Halkin, Flint, on the same page, has been mutilated, but the half-figure suggests the hand of William. (p. 67.)
11. Ursula Taylor (1703), Clapham, Beds. I could not find this work, but there is a large monument to her grandfather Thomas (1689) which is certainly William's. (p. 68.)
12, 13. These Abdy monuments are certainly by William. (p. 77.)
14. The Sir Roger L'Estrange is a good cartouche tablet. (p. 79.)
15. [Peter Lee. Not traced.] (p. 80.)
16. Lucy Monux (1704) is Edward's; the adjoining monument to Sir Henry M. (1685) certainly William's, and Edward clearly executed some of the family's later monuments. (pp. 81–2.)

Vol. ii (1680–99). The imperfection of Edward Stanton's records of his father's work is clearly seen in this volume.

17, 17a. George Raynsford's monument at Dallington, Northants, is by William Stanton. The Ravenscroft tablet is at Hawarden.
18. [The Emmot monument has not been traced.] (p. 44.)
19. The Mellish monument may be by William or Edward. I have not seen it. (p. 118.)
20. Mrs. Porter's tablet at Chelmsford appears to be by Edward Stanton, but the splendid mural monument to Mrs. Porter's father Robert Bownds (1696) is certainly William's. (p. 135.)
21. The fine signed tomb of Thomas, Earl Rivers, with an effigy under a curtained canopy, is at Macclesfield (illustrated in a recent guide to the church). (p. 154.)
22, 23. The second Charles Holloway's monument in St. Mary's, Oxford, is signed by William Stanton, and the first Charles H.'s monument close by is certainly his; the epitaphs were sent by an Oxford correspondent, not by Stanton. (p. 160.)
24. *The Lucy monument at Brecon has three effigies, the recumbent husband, the reclining widow gazing down on him, and the young son, an attractive standing figure. (p. 175.)
25, 26. Abraham Stanyon's mural monument at Harefield, Middlesex, like that of his brother John (1701), seems to be by William. The church also contains signed William Stanton not in Le Neve to Sir Richard Newdegate (1678). (p. 177.) Ralph Skynner's fine mural monument at Hitchin, Herts., is signed. (p. 180.)
27. My elder son tells me that Sir John Assheton's monument is at Downham, Lancs. (p. 181.)
28, 29. Dame Dorothy's monument at Monkwearmouth, co. Durham, which

I have not seen, is probably by William Stanton; that to her husband there is almost certainly Edward's. (p. 202.)

30. My son tells me that Sir Thomas Rokeby's monument is at Sandal near Wakefield; I have not seen it, but it is probably by William. (p. 204.)

Supplement

31. The Holte monument, of good mural type, has suffered from the smoke of Aston, as has another noted by Le Neve. (pp. 22, 135.)
32. The author of this interesting Raynsford monument is certainly William, who is known to have worked for the family. (p. 32.)
33. [The lost Stanton epitaph, and the only text; the tomb, in the north churchyard, must have been destroyed when Holborn Viaduct was built. (p. 104.)]
34. Sir Edmund Turner's monument is by William Stanton: there are other Turner monuments by Edward; the epitaph is of remarkable beauty. (p. 143.)
35. Salathiel Crewe's monument is at Hinton-in-the-Hedges, Northants, and is, I think, by William Stanton. (p. 161.)
36. The Raynsford daughters' monument (p. 32) at Dallington, Northants, is mural; that to Sir Richard Raynsford (1678), with standing cherubs is certainly by Stanton also (p. 135), though it is not on Edward Stanton's list (cf. p. 187).
37. Captain John Smith's altar tomb is or was (1942) in Bunhill Fields. (p. 193.)
38. Sir John Newton's monument is at Bilton, Glos., my son informs me. (p. 195.)

vol. ii.

39. No one could infer from the epitaph rightly quoted on p. 198 that a long addition by the Countess describes her stepson's refusal to have her monument to Lord Coventry with those of the family at Crome d'Abitot, and how she therefore set it up in her own family's church at Elmley Castle, Worcs.
*The work is of superb quality, and is signed. (Illustr. 'Stantons of Holborn', pl. v.)
40, 41. [The monuments of Frances Hempson and W. Hall are still untraced.] (p. 201.)

As an example of William Stanton at his best Mr. F. C. Crossley's superb photograph of the head of Richard Shiveburn (ob. 1690) is reproduced (Pl. xxvi, A), though the work, unlike that of the little Richard (p. 187), also at Mitton, Yorks., is not in Le Neve. For the agreement see Whitaker's *Craven*, ed. Morant, p. 24 ff.

Edward Stanton (1681–1734). The colossal list of works, mostly unsigned, given to Le Neve cannot be reprinted here; comments, where they may be helpful, are, however, included and blanks filled up. A few additional facts as to his life may precede them. Vertue's '—— Stanton now living' [1737] is misleading: Edward Stanton died in 1734, and his will proves that he married a third time, though only two wives are mentioned in the family epitaph (*Suppl.*, p. 104); this third wife was the daughter of Robert Churchill the mason, and the marriage was obviously recent. Edward divides his property into three parts according to the City's rules, a third to his wife, a third to his children, and a third at his own disposal; he left this young wife his house in Highgate and his household furniture, pictures, pearls,

jewels, rings, and such plate as he did not leave to his son Edward and other children, his gold repeater, coach, chariot, and harness; Elizabeth his daughter is to have certain jewellery and plate, including a cup belonging to her mother; his son William, who had already had a large share of his property, is to have important plate belonging to his mother, the first wife Sarah; minor bequests follow, and he gives to 'Mr Christopher Horsnaile my honest and industrious copartner', whose signature is found with Edward's on many monuments after 1718, £40, and Edward's brother Thomas, 'now at Leghorn in Italy', is to have £500 if still alive. The library of that 'ingenious Architect Capt. Edward Stanton' was sold with that of two others as 'Bibliotheca Splendidissima' on 17th November 1735, but unluckily the owners of the books are not noted individually.

Works by Edward Stanton (about a twelfth of the whole list in Le Neve).

Vol. i (1700–15).

1. Sir Anthony Abdy's monument at Kelvedon, Essex, suggests Edward's hand rather than his father's, whereas monuments to two Sir Thomas Abdys (1679, 97) point to William's authorship. (p. 77.)
2. *Sir William Lytton's monument at Knebworth, Herts., with its splendid Hogarthian effigy, is signed by Edward Stanton, and is a most remarkable work for so young an artist; it is based on his father's Coventry monument of 1699. (p. 78.)
3. [Peter Lee's monument (1704), with its remarkable inscription, is still untraced.] (p. 80.)
4. Ann Barnham's monument is at Warminghurst, Sussex. (p. 82.)
5. *Sir Francis Russell's effigy at Strensham, Worcs., is a fine one; Lady Russell's veiled and kneeling effigy, pointing to Heaven, is of importance as establishing a type which Edward Stanton repeated on several more works documented and undocumented. (Illustr. 'Stantons of Holborn', pl. x.) (p. 93.)
6. Thomas Bromsal's monument (1705), is at Blunham, Beds. (p. 98.)
7. Lady Wagstaffe (1706), Tachbrook, Warwick. This is an interesting case of the loyalty of a family to a particular studio. Sir Thomas's first wife was a Combe of Stratford-on-Avon, and Thomas Stanton signs the monument of William and Judith Combe (1649) at Stratford; the Wagstaffe daughter married Sir Edward Bagot of Blithfield; and the Bagots employed both William and Edward Stanton. (p. 111.)
8. Ardlybury will be found in the topographical dictionaries as Yardley; the monument is a fine cartouche (1707). (p. 112.)
9. *The effigy of Sir George Strode, with his refined and delicate face, forms a singular contrast to that of Sir William Lytton (1705) beside it; they are the only known works by Edward to be signed in full, and are remarkable achievements for so young a man. His father's training is visible in both. (p. 125, and see 'Stantons of Holborn' for plates.)
10. To the black marble gravestone of Sir William Craven at Winwick, Northants, was afterwards added an extremely fine and elaborate mural monument, obviously by Edward Stanton and one of his best works of the class. (p. 127.)
11. The Rev. Thomas Smoult (1707), a mural tablet with a vast inscription at Barkway, Herts. (p. 131), is a duplicate of that of Sir Samuel Dodd (no. 50,

infra) in the Temple church, reconstructed by the writer from fragments found behind the triforium screen (*Temple Church Monuments*, 1932, pl. XVI); this is signed by Robert Hartshorne, who was also allowed to put his name as carver to Bishop Burnet's monument at Clerkenwell; the tablet is included in Le Neve's Stanton List in the MS. though not in the printed text. See *post*, p. 191.

12. From 1848 to 1932 only Petyt's inscription tablet was to be seen; for the discovery of the setting, which is signed by Edward Stanton, and a reconstruction, see Esdaile, *Temple Church Monuments*, pl. XI. (p. 132.)
13. William Fisher and others (1707–10), Chawton, Hants, is a good mural monument. (p. 138.)
14. James Sidgrave, in Charterhouse Chapel, is a ledger. (p. 139.)
15. The group of Rayner monuments at Dallington, Northants, are excellent examples of different types of mural monuments by the Stantons, father and son; see above under William S. (p. 135.)
16. *Edward Tyson, with a very fine bust under a canopy, was in All Hallows, Lombard Street, and has been removed with the fittings since the destruction of the church. (p. 154.)
17. Sir John Burgoyne (1709) at Sutton, Beds., is an imposing mural monument. (p. 166.) An added inscription to Lady Constantia is in Le Neve i, p. 212.
18. [Thomas Fountayne Senior.] (p. 170.)
19. Sir Charles Hoghton was at Walton (p. 188.) See note p. 197.
20. Dame Olivia Smith (1710) at Edmondthorpe, Leics., is a very fine architectural monument; Melton is in Leicestershire, not Bedfordshire. (p. 189.)
21. The John Sneyd (1710) is at Keel, Staffs. (p. 193.)
22. Nathaniel Fowler's tablet at Southill, Beds., is a colourless mural monument of broken pediment type. (p. 194.)
23. Ganford is a misprint for Greenford: the work, an architectural tablet, is still there. (p. 196.)
24. Thomas Rayner's monument, a good mural type, is at Dallington, Northants. (p. 198.) See *supra*, no. 15. See p. 187 *supra* for another of this family. (p. 212.)
25. Ralph Bromsal (1711) is a mural tablet at Blunham, Beds. (p. 220.) See no. 6 *supra*.
26. [Henry Limbry, probably an undiscovered ledger, has not been traced.] (p. 221.)
27. The Thomas Lake probably from Stanton's studio; see *Temple Church Monuments*, p. 127. (p. 221.)
28. [Dame Rebecca Winche (1712), probably an undiscovered ledger.] (p. 236.)
29. [Joseph Wetham (1712).] (p. 242.)
30. [Elizabeth Skrymsher; her family, the Bagots, were patrons of the Stantons.] (p. 245.)
31. [Thomas Sturt, untraced.] (p. 248.)
32. The Lady Isham (1713), a fine and attractive mural monument, is at Lamport, Northants. (p. 259.)
33. [Salathiel Lovell (1713).] (p. 261.)
34. [Mary Stephens (1713/14).] (p. 265.)
35. [Catherine Belenson.] (p. 266.) See note p. 197.
36. [Penelope Bate.] (p. 266.)

37. The Isaac Milner, a nice bow-fronted tablet, is in St. Mary-at-Hill, London. (p. 267.)
38. [John Peck, not traced.] (p. 268.)
39. [Henry Cooley (1714, misprinted 1704) not discovered.] (p. 286.)

Vol. iii (1650–79).

40. The collective monument to the Dayrell family is at Shudy Camps, Cambs. Sir Marmaduke, who erected it, is buried at Hinxton, Cambs., where his monument and that of his mother are certainly also by Edward Stanton and are excellent examples of his art. (p. 133.)

Supplementary volume

41. The Jane Pye (1705/6) is an exceptionally fine mural monument at Faringdon, Berks. (p. 211.)
42. [Thomas Robinson (1710).] (p. 236.)
43. [Thomas Sturt (1712).] (p. 248.)
44. Sir Edward Smyth (1710) at Theydon Mount, Essex, is a very good mural monument, illustrated in Chancellor's *Sepuchral Monuments of Essex*. (p. 253.)
45. [I have not found Elizabeth Manningham (1714) at Chichester.] (p. 257.)
46. [William Helder, untraced.] (p. 260.)
47. [Hugh Marchant, St. Giles-in-the-Fields churchyard. This I have not found.] (p. 262.)
48. [I have not found the Francis Smith at Warwick; it may now be illegible or gone.] (p. 256.)
49. The mural monument to John Smith, S.T.P., in St. John's, Cambridge, should have been mentioned in a paper on 'Cambridge Sculpture' contributed to the Antiquarian Society in 1934. (p. 266.)
50. For the recovery of the Dodd monument see *Temple Church Monuments*, p. 157, and *supra* no. 11 (Rev. T. Smoult). (p. 272.)

When we add to these not only the enormous number of works here omitted but recorded in due order by Le Neve, but the large number noted by myself as either bearing Edward Stanton's signature, or the joint signatures of himself and his partner Horsnaile, and the far larger number of later works (unsigned, like nearly all in Le Neve) which can be assigned to him either from their style or the fact that Stanton worked for the families concerned, it will be seen that this sculptor's output was colossal. That there are still many blanks to fill, these pages and Le Neve's will show.

Section B

Vol. i *Monuments whose authorship was unknown to Le Neve*

p. 2. The Lord Fauconberg at Coxwold is certainly by John Nost and his assistant Andrew Carpenter.

p. 95. Mrs. Mary Beaufoy's monument in the Abbey is stated on the base to be by Grinling Gibbons.

p. 126. Sir Cloudesley Shovell, for which Bird long bore the blame, is also in the Abbey and by Gibbons; his receipt for £387. 10*s*. is among the Treasury accounts.

p. 172. John Churchill's cartouche tablet, till 1941 in the Temple church, is by Robert Churchill the mason, whose daughter was Edward Stanton's third wife (see *Temple Church Monuments*, p. 131).

p. 187. The Philip Carteret in the Abbey is signed by that rare and interesting Burgundian sculptor, the Chevalier Claude David, who was in England in the reigns of William III, Anne, and George I.

p. 189. Gibbons's letters about, and drawing of, the Admiral Churchill in the Abbey are in the Westminster Public Library. The design originally included two pyramids.

p. 191. The Lytton Strode with its shell background, at Knebworth, strongly suggests such documented works by Thomas Green as the signed Chief Justice Fowler at Gloucester, and is almost certainly his.

p. 193. The lost Thornton monument at St. John's, Leeds, was, Thoresby tells us, by his friend Samuel Carpenter of York, a signed work by whom I hope to publish shortly.

p. 195. The Edmund Barrel at Rochester is signed by Robert Taylor, father of Sir Robert; the type is repeated at St. Lawrence Jewry and at Leeds, Kent.

p. 213. Sir John Crewe at Tarporley, as Mr. F. H. Crossley has acutely pointed out in his *Effigies of Cheshire*, is clearly the work of Nost's assistant, Andrew Carpenter.

p. 214. It is very odd that Le Neve did not realize that the Dr. Grabe in the Abbey is by Bird, odder still that Bird omitted it, a very recent work, from his own list; it was a commission from the Earl of Oxford, and a receipt is at Welbeck.

p. 241. The Priestman monument is by Bird, but is also omitted from the list he sent Le Neve, as is the Bringfield tablet. (p. 113.)

p. 257. Dr. Wetenhall's monument in the Abbey is signed by that rare sculptor William Woodman, whose masterpiece is at Drayton Beauchamp, Bucks.

p. 275. The monument of Bishop Burnet at Clerkenwell is marked by Le Neve in his own MS. as 'MS. Stanton'; he then copied it *ex autogr:* in the printed text—along with Hartshorne's signature; Hartshorne was an assistant of Stanton's, and clearly carried out his master's design (cf. p. 190).

p. 278. The very interesting Churchill monument at Minterne is signed by the elder Robert Taylor, father of Sir Robert, and is one of his best works.

Vol. ii (1680–99).

p. 6. The superb monument to Baines and Finch (Pl. xxvii) in the Chapel of Christ's is signed *Josephus Catterns Londinensis*: of this sculptor we know nothing save that in 1679 he had not taken out his freedom of the Joiners' Company, but was working under Thompson, one of Wren's masons (Knoop and Jones, p. 69); further knowledge of this quite first-rate sculptor is urgently needed.

p. 35. The Lee monument at Stanton Harcourt with its twin busts is by William Byrd of Oxford (see Edmund Esdaile's thesis on 'The Oxford School of Sculptors and Masons', Bodleian.)

p. 61. Edwin Sandys, New College cloisters (1684), is a good cartouche, probably also by Byrd (reference as above).

p. 62. Sir Thomas Spencer and his family at Yarnton, with its standing and seated effigies, is unquestionably one of Nost's finest works.

p. 66. My younger son's elaborate notes on the Kendal monuments show that the George Sedgwick was not to be found in 1935.

p. 79. The fluted base of this Perrot monument was in 1930 in the north chapel. [E. Esdaile.]

p. 86. The Vanacker monument at Erith consists of an altar tomb with a very noble cartouche tablet above it by some first-rate London hand.

p. 87. Philip Packer's monument at Groombridge, Kent, a seated figure with drooping head and a book on his knee, is by John Bushnell (*Walpole Soc.* xxi, p. 107).

p. 93. James Perrott (1687) at Fyfield is a rich and well-designed work by William Byrd. [E. Esdaile; see above.]

p. 123. Archbishop Lamplugh's monument is by Grinling Gibbons; receipt in the Bodleian.

p. 114. Lord Thomond's monument at Great Billing is, Vertue tells us, by Bushnell.

p. 132. The Lovell-Leigh monument at Addington, Surrey, is certainly by Nost.

p. 148. The Scarbrough monument is at Greenford, not Cranford, and has a fine medallion portrait; school of Gibbons.

p. 148. It is impossible not to ascribe this mural monument, an almost circular tablet surmounted by flower wreaths, to anyone but Toby Rustat's favourite and protégé, Gibbons; it is a more elaborate version of Gibbons's signed tablet to Henry Cotton at Conington, Cambs.

p. 158. This monument to Sir Thomas Browne's grand-daughter consists of an excellent cartouche and curtain tablet; her father Dr. Edward Browne's monument (Le Neve, i, p. 164), a voluted column surmounted by an urn, is next it on the north wall of the church.

p. 164. Sarah, Lady Newdegate, at Harefield is a documented Gibbons.

p. 168. Richard Newdegate, *ibid.*, is also by Gibbons; it would be hard to admire either.

p. 169. The West monument in St. Aldate's has three busts and is a typical example of the work of William Byrd of Oxford (E. Esdaile, *op. cit.*).

p. 178. The inscription to Sir John Fenwick at York is on another panel of the same monument as that to Lord Carlisle on pp. 39–40.

p. 196. Sir Josiah Child at Wanstead is certainly by Nost, who executed the statue of William III for the City in 1696. (Esdaile in *Burl. Mag.*, April, 1940, p. 123.) Child being one of those concerned.

p. 198. Sir John Spencer at Offley (1699) is also clearly by Nost, who uses the flying cherubs and starry crown elsewhere.

Vol. iii (1650–79).

p. 40. The Rich monument at Sonning, a rather clumsy mural tablet, is by John Stone (*Notebooks*, p. 142).

p. 88. I failed to find Lady Molineux's monument at Sephton in 1939, though the altar tomb of her husband (d. 1691) is there: was it a lost ledger stone?

p. 91. The tomb of Sir Charles Egerton with its singular effigy is apparently a late work by a Midland alabasterer.

p. 105. The upright shrouded effigy of John Dutton is signed by Bushnell's master Thomas Burman.

p. 131. Sir Greville Verney's monument with its superb bust is at Shuckburgh, Warwick.

p. 142. The colossal monument at Carlton, Northants., with the gates of the grave open to disclose two shrouded figures, is a replica of that at Chipping Campden, which is signed by Joshua Marshall.

p. 158. The Fermour monument is at Sherborne, Dorset: it is odd that Le Neve did not know the county.

p. 161. For Great Terive read to-day Great Tew; the work is a lovely little alabaster tablet.

p. 163. The Sir Justinian Isham at Lamport is certainly by William Stanton: the Stantons are known to have worked for the family. (*supra*, p. 190.)

p. 177. Sir Roger Burgoyne's monument is so like the documented Newdegates at Harefield that we may safely ascribe it to Gibbons.

p. 179. The Archbishop Sheldon at Croydon, now a shadow of its former self, was signed by Jasper Latham and his workman Bonne or Bourne; it deserves all the praise bestowed on it in *Angliae Notitia*, Evelyn's *Diary*, and Lyson's *Environs*, where Sir T. Lawrence's admirable drawing is reproduced.

Vol. iv (1600–49).

p. 20. Sir William Paston's monument at N. Walsham is known from the agreement printed by Blomfield to be by John Key, freemason of London, whose style suggests that he was an assistant of Maximilian Colt.

p. 22. In a forthcoming paper to be published by the Warburg Institute I have given reasons for believing this Spencer monument to be by Joseph Hollemans of Burton.

p. 28. The charming tomb of Elizabeth Drury at Hawstead is known from Cullum's *History of Hawstead* to be by Gerard Christmas; the epitaph is by Donne.

p. 33. Sir Roger Aston's monument at Cranford is by William Cure II; the agreement is printed in *Gent.'s Mag.* 1800.

p. 36. James Welsh's monument is no longer at Cumnor. (E. Esdaile.)

p. 49. Sir Robert Drury's monument at Hawstead is by Nicholas Stone (*Notebooks*, p. 45.)

p. 51. The Lewins monument at All Saints', Oxford, has lost much of its original structure.

p. 53. Sir Roger Wilbraham's tomb is at Hadley, Herts., and is by Nicholas Stone (*Notebooks*, p. 44).

p. 57. This fine tomb at Bolsover is surely the work of Maximilian Colt.

p. 60. Mrs. Palmer's tablet is at Enfield, and is by Nicholas Stone (*Notebooks*, p. 51.)

p. 64. John Stone's epitaph is at Sidbury, Devon: can he have been the father of Nicholas Stone? The father was 'a quarry man'; many quarrymen were masons; Nicholas was born in the next village and his third son was John.

p. 67. This Cornwallis epitaph is certainly the monument made by Nicholas Stone and set up at 'Jephthe' (*Notebooks*, p. 52). The site has not been traced.

p. 69. Lord Fauconberg's monument is at Coxwold and is by Nicholas Stone (*Notebooks*, p. 90).

p. 77. The splendid Hertford monument is in Salisbury Cathedral.

p. 91. The Sekford monument, much mutilated by Blore, has been brought out of its concealment by the Master and Fellows of Trinity after its rediscovery, and is to be seen in the Choir Vestry. See *Cambr. Ant. Soc. Proc.* 1933.

p. 113. Sir Charles Morison's monument is by Nicholas Stone and at Watford (*Notebooks*, p. 60).

p. 115. Dr. Whettell's monument is by Nicholas Stone (*Notebooks*, p. 56).

p. 116. The monument of the first Lord Campden so strongly resembles the documented Stone of the second Lord Spencer at Brington (*Notebooks*, p. 75) that it may well be by him; at least one Stone notebook is known to be missing, and there are also two Noel busts, certainly from the Stone studio, at Chipping Campden.

p. 117. The monument of Arthur Coke is at Bramhall, and is by Stone (*Notebooks*, p. 73).

p. 122. The Walter monument at Wolvercote was largely destroyed when the church was restored; its original condition is shown by a picture hung beside it.

p. 123. My son and I both failed to find Edmund Rainold's monument at Yarnton: it may have been a ledger.

p. 131. Sir Heneage Finch's monument is at Westwell, Kent, and is by Nicholas Stone (*Notebooks*, p. 88).

p. 133. Sir W. Stonhouse's at Radley is also by Stone (*Notebooks*, p. 72).

p. 142. Sir Cope d'Oyley is at Hambledon, Oxon., and is almost certainly by William Wright of Charing Cross; the *plein air* effect of that sculptor's minor figures is conspicuous on the documented Pelham tomb at Brocklesby.

pp. 147, 158. The monuments of Sir Thomas Crewe (d. 1633), his young wife, and that of their daughter Temperance Browne (1634) must be taken together. The latter is signed by the brothers Christmas, and it is exceedingly probable that the former, with the Speaker leaning on his elbow to gaze at his wife, is by Gerard Christmas.

p. 150. It seems odd that so distinguished an antiquary as Le Neve should not have known that Inigo Jones's monument to Chapman was outside (it is now inside) St. Giles-in-the-Fields.

p. 151. Sir Edward Coke's monument is by Nicholas Stone (*Notebooks*, p. 75).

p. 160. Lady Elizabeth Berkeley (1635) is by Nicholas Stone Junior (*Notebooks*, p. 192); the agreement has been seen since the publication of my *English Monumental Sculpture* (p. 167), where the younger Stone's claim to the authorship is maintained, though the existence of the agreement was not then known: it is surely clear from the *Notebooks* themselves (pp. 171, 192).

p. 172. The monument of Sir John Lowther (1637) and his son Sir John (1675) consists of two busts set on a sarcophagus in relief; below are swags and shields, and between the busts a laureate skull: this is probably the work of John Bushnell (Illustr. *R.C.H.M. Westmorland*, pl. 137).

p. 203. The gravestone of Henry Myriell is no longer at All Saints', Oxford.

p. 215. The Barkham monument with its busts and charming children is certainly by Edward Marshall. (Illustr. *R.C.H.M. Middlesex*, pl. 175.)

p. 216. Sir John Bankes's fine cartouche is by John Stone (*Notebooks*, p. 143).

p. 219. The eagle monument to *Thomas* Williams is by John Stone (*Temple Church Monuments*, pp. 106–8), where it is shown that the entry in the *Notebooks* refers to this and not to the Sir *John* Williams close by. Stone's phrase 'I sett up a little Tombe . . . for Sir John Williams' has been twice taken to mean that this is the monument in question, but Sir John died in 1667–8, as the inscription shows, eighteen months after John Stone, and the phrase 'for Sir John' who had set up a similar tablet for another of the

family just before (*Notebooks*, p. 139) is constantly used of a patron. Clearly the knight set up the smaller and obviously inexpensive monument to his brother, for which Stone charged £10. That the larger one to Sir John himself is by Charles Stoakes, who inherited John Stone's business and used his extremely bizarre design, there can be no doubt: it was obviously a more costly because more dignified work, and the disregard of the evidence of dates in inscriptions has rarely been more vividly demonstrated than in this odd confusion of Stone's editor.

p. 228. Sir Henry Belasyse's monument at Coxwold is by Nicholas Stone (*Notebooks*, p. 90).

Supplementary volume (1719)

p. 19. The Creswell monument at Newbottle is by John Stone, and has one of the earliest classical busts in England (*Notebooks*, p. 140).

p. 23. Dr. Mayerne's monument, now much battered, is now in the crypt of St. Martin's-in-the-Fields.

p. 42. The Dame Frances Playters at Dickelburgh, Norfolk, is certainly by Edward Marshall, since it so strongly resembles that of Dame Dorothy Selby at Ightham, which Aubrey says is by him.

p. 56. The extraordinary mural monument to Sir Thomas Cullum at Hawstead, Suffolk, is signed by Jacinthe de Coucy, an Italian. See Cullum's *History of Hawstead*.

p. 59. The Sir Robert Hyde at Salisbury is a good version of Le Sueur's Sir Thomas Richardson in the Abbey, and must be by a pupil, probably John Colt, who petitioned Charles II for his uncle Maximilian's post as carver to the king, and was an assistant of Le Sueur's.

p. 80. Colonel Sheppard's monument was not to be seen in Bunhill Fields in 1935.

pp. 117–18. No monument to Dr. Willis, the discoverer of diabetes, is to be found in Westminster Abbey.

p. 183. Thomas Cullum (1700) at Hawstead appears to be by the same hand as Sir Thomas's (see above), but is smaller and less elaborate.

p. 185. Sir Cresswell Levinz's very beautiful statue at Eversley, Hants, appears to have lost its background.

p. 248. Thomas Farrington's monument at Chiselhurst consists of a fine curtain tablet by a very good hand; the odd combination of pediment and curtain suggests the work of Hardy.

p. 262. The very fine monument to Dr. Turner at Stowe-nine-Churches, Northants, one of those referred to on p. 186 as signed by Thomas Stainer, suggests that the excellent tablet in Corpus Chapel, Oxford, noted by Le Neve, with its cherubs supporting a medallion, is by Stainer also, and its style confirms the theory.

The task of annotating Le Neve has been begun, but there is more to do. It may well be that other blanks may now be filled, and that we shall learn more of the works of the five sculptors who, to their eternal honour and our ultimate advantage, helped him to compile his 'labour of an age in piled stones'.

The book is not rare, and is a possession well worth having; but

A. Richard Shireburn, erected 1699, Mitton, Yorks.,
by William Stanton
Photograph by Mr. F. C. Crossley

B. Detail of Sir E. Sebright's monument, Besford, Worcs.,
by William Stanton
Photograph by Mr. T. D. Kendrick

Sir Thomas Baines and Sir Thomas Finch, Christ's College, Cambridge, by Joseph Catteris

Photograph sent by Mr. Louis G. Clarke

others can hardly hope for the good fortune which sent me by an old friend a large-paper copy richly bound in morocco and adorned with notes by the original subscriber, Lord Vernon, which betray, in the case of the Sir George Treby (Le Neve I, p. 5) an intimate (and unfriendly) knowledge. But the poorest copy will grow dear when one is trying to carry on the writer's work in his spirit, and filling in the blanks for which he apologizes in his Preface: 'Let not the Reader be very angry, when in some Places he sees at the Front of an Inscription In —— and no more; the Omission is occasioned by the forgetfulness of the Persons who communicated the same.' To make amends for that forgetfulness is to carry on the work of John Le Neve.

Finally, an entry among the Obituaries in vol. i mentions the death of a man whose monument is so superb that it deserves to be recorded. '*Thomas Stringer*, Esq., Colonel of a Regiment of Foot, died of a Feaver in his Coach, as he was going from *Courtray* in *Flanders* to ——— Sept. 1706. his Corpse was brought over, and buried in *Enfield* Church, in Middlesex.' The monument, which was probably erected in the next year or two, consists of a bust in armour of a man wearing his own hair set under a curtained canopy above which appears a broken pediment with escutcheon, the whole on a large base with bow-fronted inscription tablet flanked by panels of rococo armour. The sweep of the curtain and the character of the bust and armour betray a foreign training, and as the hair is treated exactly like that of the documented Martha Fitzherbert (p. 180) and the armour recurs on the signed Bringfield tablet in the Abbey (p. 192), there can be no doubt that this superb work, one of the finest examples of baroque in England, is by Francis Bird.

Note. While these pages were passing through the press, my friend Mr. Rupert Gunnis acquired a copy of Le Neve, bearing the signature 'Longmate Engraver' (i.e. Barak Longmate d. 1793) with a number of corrections in an eighteenth-century hand. The writer was chiefly concerned with the obituaries, but he fills in the names of some churches, including several of those filled in by myself, and adds the following, all in vol. i:

1. Sir Charles Hoghton (1710), Walton, Lancs. This may have been a ledger; I failed to find it in 1939. (i. p. 188.)
2. Elizabeth Skrymsher, née Bagot (1712), Ladbroke, Warwick. (i. p. 245.)
3. Catherine Belenson (1713), Wrotham, Kent. (i, p. 266.) Not found there in 1942.

All are by Edward Stanton.

Finally, it is worth recording that the death of Lady Bateman, noted in the Obituary, vol. i, p. 181, was followed by the erection of an exquisite cartouche tablet still in the church of Tooting Graveney, by a first-rate London master, perhaps Francis Bird.

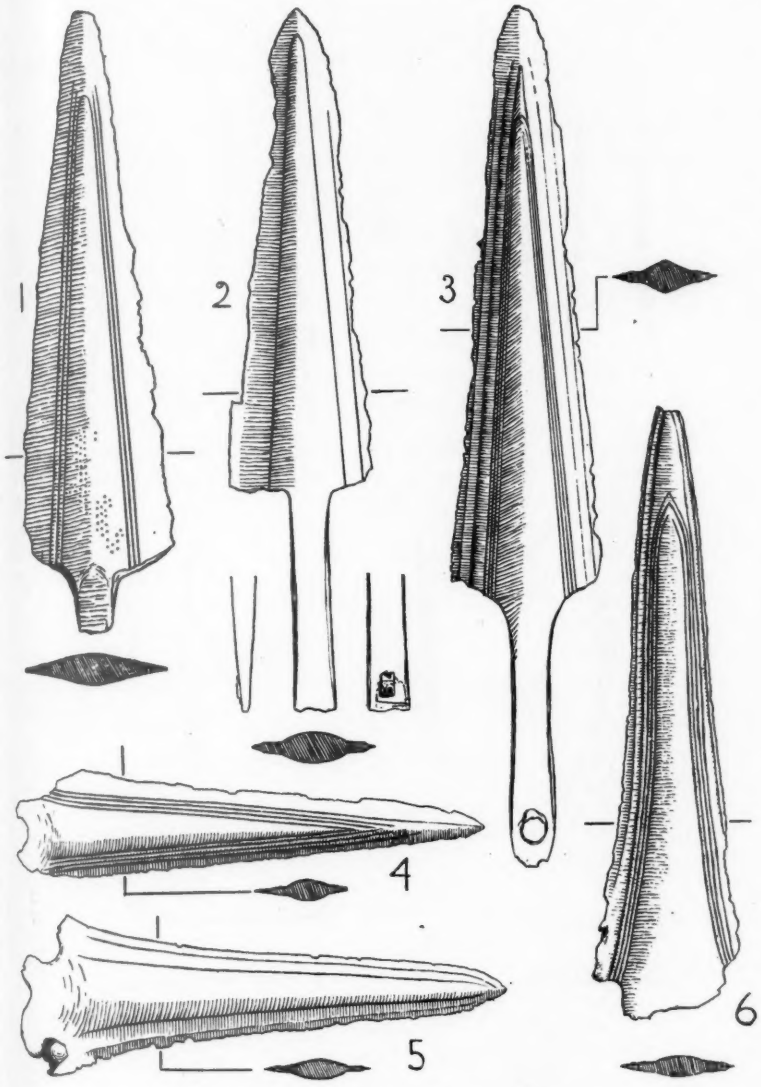
A Second Bronze Hoard of Arreton Down type found in the Isle of Wight

By the late G. A. Sherwin, F.S.A.

The hoard which has given its name to the type was found in 1735 on Arreton Down in the centre of the eastern half of the island. Part was exhibited to the Society that year and a further ten pieces in 1736, drawings being made of the last exhibit. In 1855 Mr. A. W. Franks (later Sir Wollaston Franks) described in detail the hoard as then known, i.e. six pieces in the British Museum and the remainder recorded by the drawings made in 1736 (*Archaeol.* xxxvi, 326–31). In 1909 the well-known socketed spear-head and a tanged one were acquired by the British Museum from Canon Greenwell's collection. The hoard consisted of ten spear-heads, two daggers, and four flanged axes. They are referred to below as 'Franks, no. —'; 'B.M.' if in the British Museum, 'D' if now known only by a drawing.

Early in 1942 another hoard was found, near the western end of the island, at Moon's Hill, Totland, about half-way between Freshwater Bay and Alum Bay. Cattle in treading down the low bank of a marshy spot near a small stream unearthed an axe-head which was noticed by Mr. P. Riddett, who lives nearby, and with further search he recovered in all a spear-head, two daggers, and seven flanged axes (nos. 1, 4, 5, 7–13). These he says were 'lying close together in a sort of little heap' apparently 6 to 12 inches below the surface before they were displaced by the trampling of the cattle. Recognizing them as of antiquarian interest, his father Mr. G. Riddett communicated the discovery to the *Isle of Wight County Press*, who passed on his letter to Miss Morey, secretary of the I.W. Nat. Hist. and Archaeological Society, and Mr. J. F. Jackson, F.G.S., the assistant secretary, went to inspect the find. At once realizing its importance, he, accompanied by the Riddetts, visited the spot and in about ten minutes' digging uncovered two more spear-heads and a dagger (nos. 2, 3, 6). These were 6 to 12 inches below the surface quite at the edge of the firm ground. At about a foot below the surface was an irregular layer of very dark earth with many small fragments of wood, apparently decayed twigs or roots, but with no obvious traces of charcoal, and probably only black marshy soil. A further twenty minutes or so of digging was unproductive. No worked flints, pottery, or bones were seen. Mr. Jackson obtained the whole hoard for Carisbrooke Castle Museum, where they will be exhibited when circumstances permit.

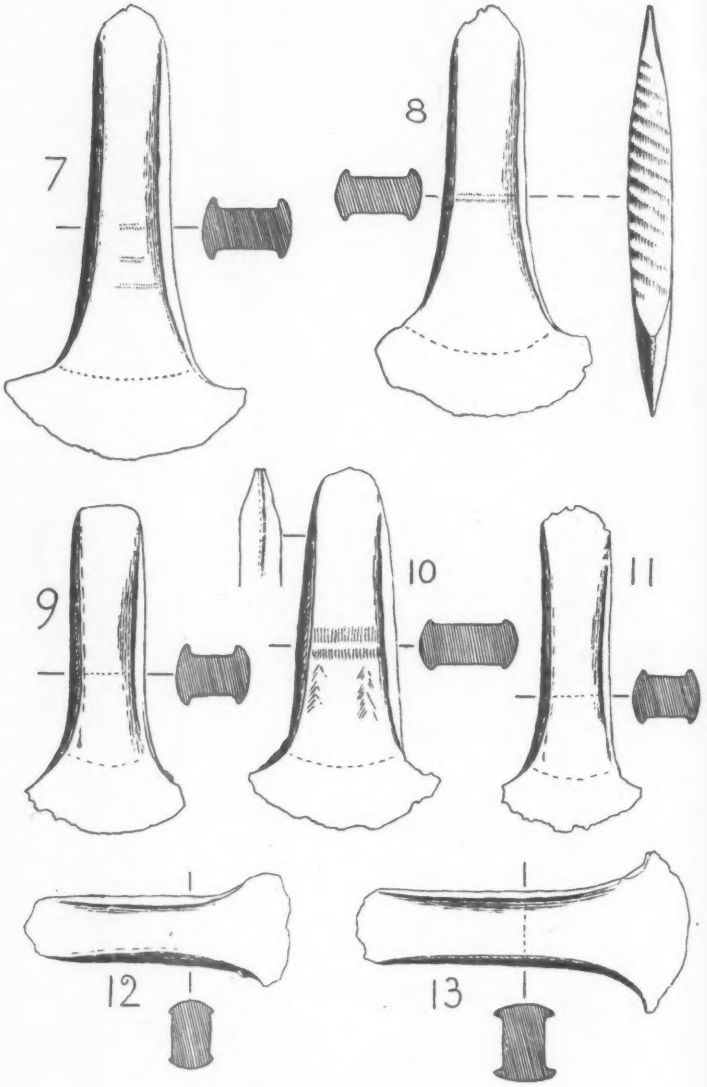
The thirteen pieces are in fair preservation, though corrosion has obscured the ornament in places. This corrosion has been ignored in the drawings where it could be done safely.



FIGS. 1–6. Spear-heads and daggers ($\frac{1}{2}$)

SPEAR-HEADS

Fig. 1. Length $7\frac{3}{8}$ in. Tang broken. As the fracture is not covered with verdigris like the rest of the implement, the break may be recent. Fine pounced ornament can be seen at the base of the central ridge; its limits are obscured, but it does not appear to have been continued up to the point. For pounced ornament cf. Franks, no. 1, and fig. 1—D; no. 2—B.M.



FIGS. 7–13. Flanged Axes (½)

Fig. 2. Length 8⅜ in. Tang appears to have been cut square at the end, as in Franks, no. 8—B.M. Just above the end of the tang, on one side only, is an excrescence, 4 mm. wide, 6½ mm. long, and rising in its highest part 1½ mm. above the surface of the tang, which is not perforated for it. It may be a flaw in casting, which owes its squarish shape to unsuccessful efforts to remove it.

Fig. 3. Length 10¼ in. Similar ribbed spear-heads are Franks, nos. 1–4, though the Moon's Hill specimen lacks the pounced ornament of his nos. 1 and 2.

Daggers

Fig. 4. Length 5¾ in. Though an attempt to clean the blade has evidently been made since its recent discovery, the loss of the cutting-edge on one side does not seem to be entirely due to this.

Fig. 5. Length 6 in. A single rivet survives, 10½ mm. long and about 7 mm. wide. Cf. Franks, no. 12 and fig. 6—B.M.

Fig. 6. Length 7⅜ in. Cf. *Brit. Mus. Bronze Age Guide*, 2nd edit., fig. 28 from the Snowshill, Gloucs., grave deposit.

Flanged Axes

Compare Franks, nos. 13, 16—D; 14, 15—B.M.

Fig. 7. Length 5½ in. Has three, possibly more, very faint ridges across the blade at right angles to the flanges.

Fig. 8. Length 5 in. A definite, but quite inefficient, ridge about the centre of the blade. Cable pattern on the flanges. Cf. an axe, one of nineteen, from Poslingford, near Clare, Suffolk (*Archaeol.* xxxi, 497), also two in the Westbury-upon-Trym hoard of three axes and a chisel (*Proc. Soc. Ant.* 2nd series, xviii, 238). For the types and distribution of British decorated axes, see *Proc. Prehist. Soc.* N.S. iv, 1938, 272–307.

Fig. 9. Length 4 in. Very slight central ridge.

Fig. 10. Length 4⅜ in. Slight, but definite, central ridge. Traces of incised chevron pattern remain on one side of the blade. At the butt end the flanges have a longitudinal groove similar to those on most of the axes in the Plymstock hoard (*Arch. Journ.* xxvi, 1869, p. 347, where it is noted that this occurs on two or three others then in the British Museum 'especially in one from the Isle of Wight'). It will be seen that this axe is broader in proportion to its length than the others in the hoard. Its flanges also are shallower and show more evidence of having been hammered than the others, though all were probably cast in the first case. For an ornamented axe in the Arreton Down hoard cf. Franks, no. 13—D.

Fig. 11. Length 4 in. Very slight central ridge? Much corroded.

Fig. 12. Length 3¼ in. Much corroded.

Fig. 13. Length 4 in. Very slight central ridge.

An Early Iron Age Settlement at Standlake, Oxon.

By J. S. P. Bradford

The site is to be found on sheet 38 W. of the 6 in. O.S. in the area surrounding the small cross-roads (B.M. 255 ft.) about three-quarters of a mile north-west of Standlake church[1] on the way to Hardwick. From the gently rising ground at this point one can look across the valleys of the Windrush and Thames (210 O.D. at New Bridge), and over the Faringdon–Cumnor Corallian ridge to the Berkshire Downs beyond. The arable fields which to-day cover the slope ('Standlake Down') are rather bleak and featureless, as the gravel terraces in this sector of the Oxford Basin tend to be; but from the Bronze Age onwards they were sufficiently attractive to maintain a relatively large population.

It is now more than eighty years since Stephen Stone, F.S.A.,[2] a pioneer of Prehistoric and Saxon field archaeology, first gave an account of his excavations here to the Society of Antiquaries.[3] Meanwhile fresh evidence has accumulated, though much has been lost as the gravel pits spread, and the desirability of reviewing the whole situation has been urged. However, on this occasion it is only proposed to isolate and summarize the material from one phase of settlement—the Early Iron Age—in that prolific and perhaps continuous occupation from the Bronze Age to the Saxon period, which has become a recognized feature of similar low-level occupation sites in the upper Thames valley.

When Stone first excavated at Standlake, ten years before work was begun on the now well-known Early Iron Age site at Fisherton, near Salisbury, the study of prehistory possessed none of the modern chronological refinements of its latest phases. However, he was undeterred by a lack of parallels, and, like Pitt-Rivers, insisted on the importance of objectively recording the smallest details. On many occasions he was confronted with complex strata and cultural material of several periods, and their identification is at times apt to be somewhat confusing. The preparation of the following synthesis would have been impossible without the many facilities in the Ashmolean Museum most generously given by Mr. E. T. Leeds, F.S.A., to whom thanks are especially due, and by Mr. D. B. Harden. Dr. J. W. Jackson, F.S.A., has also been kind enough to report

[1] *Eynsham Chr.* 88, 95, *Stanlache* (Alexander, *Oxfordshire Place-Names*, 193), 'the stony stream'; refers to a *running* stream as well as to a pool of standing water. An adequate supply of water was probably obtainable from this nearby arm of the Windrush, and from the excellent local springs.

[2] See Biographical Memoir in *Oxford Chronicle*, 6th Oct. 1866.

[3] *Proc. Soc. Ant.*, 1st Ser., iv, 93 f., 215 f.

on animal bones submitted to him from among the material unstintingly placed at my disposal by Flying-Officer R. Grace.

Three out of the first four gravel pits opened in 1857 (fig. 2, S 1857) yielded evidence of Iron Age occupation, and, since they lay within only a few yards of each other, may be considered collectively. The gravel diggers, then as now, avoided the big heads of earthy filling; but in view of their widespread activities, Stone's observations and records (aided by the shallow surface humus only 9 in. in depth) were remarkably acute. He was quick to interpret the importance of the numerous crop-marks in this area. 'Already has the corn begun to tell tales', he wrote, in describing the group of ring-ditches rediscovered from the air by the late Major Allen.[1] Since they lay, he explained, 'upon a bed of gravel which acts as a most effectual drain . . . the crops of corn or clover are so quickly affected by drought . . . that a few successive days of dry sunny weather are sufficient to show the nature and extent of every excavation underneath the soil as though a plan had been drawn upon paper'.

The narrative of his salvage work during the season of 1857 is greatly complicated by further Bronze Age and Saxon discoveries; while the ground plan (*op. cit.*, p. 94), which was based on a scale model (now lost), is apparently confined to the second of the gravel pits opened. Little is said unfortunately of stratification beyond allusions to pit-fillings of 'dark rich-looking mould', 'dryish earth of light grey colour', or in one instance 'ashes, soot and baked earth . . . of almost all imaginable colours'. His plan shows that eight out of the twenty-six pits observed were between 4½ and 5½ft. in diameter, but only a few of the total number excavated are described in detail in the text. Several were intentionally undercut, for example nos. 5 and 6 (p. 97), 5 and 6½ ft. deep respectively. It was suggested that pit 4 (p. 95) had been lined with clay (as was argued at East Cassington, *Antiq. Journ.* xv, 37, E.7), but this may perhaps represent the débris of a surface oven. No traces of surface structures were observed other than two apparent post-holes, 1 ft. 3 in. and 1 ft. 6 in. in diameter (*op. cit.*, p. 97). Many of the details omitted from Stone's verbal communication are, however, supplied by a study of the unpublished model of his unimpeded excavations in the following year.

[1] Those investigated and accurately planned from surface crop-marks by Stone (*Archaeologia*, xxxvii, 363 f.) may be seen in fig. 2, 1–13, together with six or seven other circles large and small (shown in broken outline) identified from the air. The elliptical ring ditch (Stone no. 2) may be compared with another example of oval form, near Foxley Farm, Eynsham, located from the air by Major Allen (see *Oxoniensia*, vi, fig. 13). An air-photograph of the crop-marks near Standlake Church has appeared in *Luftbild und Vorgeschichte*, 50. A late Bronze Age urnfield overlapping ring ditch no. 6 was also examined in 1857 (for plan see *Arch.* xxxvii, 365). Note also pit B: Z, site of crouched burial (1941), and pit D: X, burial with B beaker, closely paralleled in ornament by another from Eynsham, *Oxoniensia*, iii, pl. iv, *c*.

On 23rd January 1858, while 'walking across some fallows near the group of circles on the Downs' (i.e. the ring-ditch crop-marks on Standlake Down) he noticed a spread of burnt stones, so-called 'pot-boilers' from hearth floors, which he knew from experience indicated primitive occupation. After putting down a trial trench he decided that systematic excavation was essential, and for this the ready support of Dr. Wilson, the President of Trinity College, was obtained. An area[1] of 62 ft. by 60 ft. was stripped and examined, in spite of the winter's severity, with a skill that even now attracts attention, and the model which he himself made is undoubtedly the first reliable plan of a prehistoric occupation site in this area. He found the gravel 'thickly pierced with excavations of various sizes and depths . . . highly curious and deeply interesting' and took commendable care 'accurately to mark down the ground explored on this occasion', to facilitate future work. The cultural material, however, was not very spectacular. Iron was as rare as in the previous season, but animal refuse was plentiful, together with pottery, flint flakes, and hearth debris in the filling of the pits.[2]

The structural details must be supplied almost entirely by his scale model (pl. xxix) which shows no less than 134 pits within the excavated area. This concentration is of greater intensity than on most of the neighbouring sites on gravel[3] or on many of the Wiltshire sites on chalk so far examined. It might be assumed that the pits were thus superimposed because of rapid deterioration of the gravel when cut, but both Stone and others have paid testimony to the excellent condition of their walls at the moment when the pits themselves were filled. Their numbers are more probably due to their shallow depth and smaller capacity, as compared with the deeper 'beehive' forms general on Wessex sites. Though an unsuitable medium as compared with chalk, deep pits could be cut in the gravel if necessary (cf. Chadlington, *Antiq. Journ.* xv, 32, 8 ft. deep and Standlake, *op. cit.* 93, said to have reached the quite exceptional depth of 9 ft.), but these are rare. All the pits were circular in form, mostly with vertical walls (Woodbury; type C), though a few sloped slightly towards the floor (type B), e.g. P. 3, 26, 44, 70, 101, 106, 114; others, e.g. 14, 100, 121, were somewhat undercut (approximating to type D); while several had 'rounded

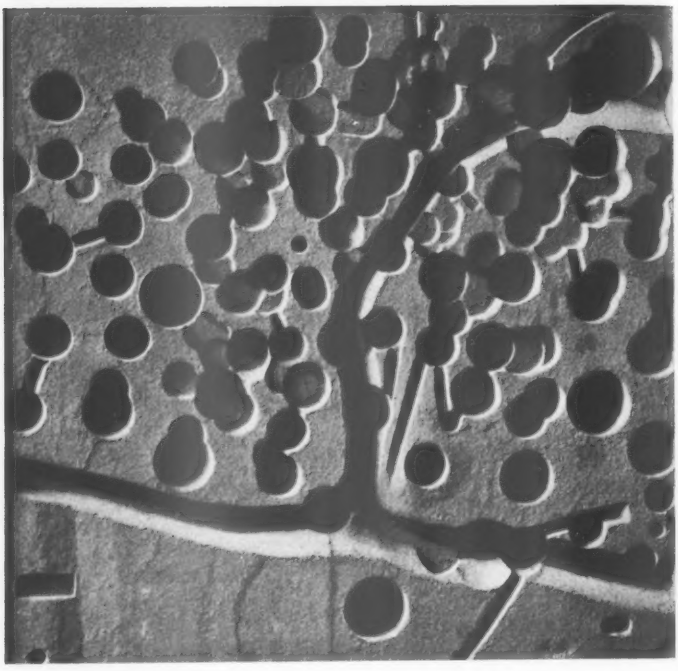
[1] The exact situation remains uncertain, but it is likely that it lay between the cross-roads and the gravel pits opened in 1857, and away from the band of dark soil visible both from the air and on the ground (cf. pl. xxviii). This represents a broad, flat, ditchless bank of unknown character and date, similar in appearance to others at Eynsham, Cassington, etc.

[2] The skeleton of a 'very young child' is stated (p. 216) to have been found in one pit. No grave goods are recorded and its present whereabouts is unknown.

[3] An important 'village' site recently discovered (1941) near Foxley farm, Eynsham, contained great numbers of storage pits almost equally densely distributed (A 2, and AB pottery).

Photo, Major Allen

Standlake, Oxon.: air photograph from south-west. 1933



Standlake, Oxon.: Stone's model of 1858 excavations *Photo, Ashmolean Musu*

bottoms like the brewing coppers now in use', e.g. P. 11, 19, 41, 45, 53, and 56. The smallest, P. 7, was only 9 in. deep with a diameter of 2 ft. 6 in., though P. 92, while not more than 2 ft. 3 in. in depth, attained a width of 5 ft. 6 in. Among those with the largest storage

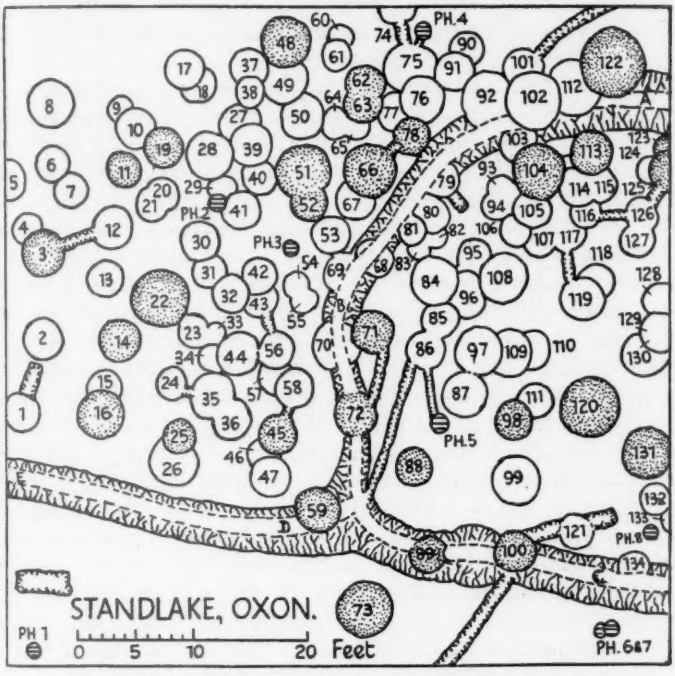


FIG. 1. Site-plan, 1858. Pits 3 ft.–4 ft. deep, stippled.

capacity were P. 66 and P. 73 (both 3 ft. 3 in. by 5 ft. 6 in.), and P. 122 3 ft. 9 in. by 6 ft. 6 in.).

It is almost impossible, now, to distinguish the sequence in most of the complex groups; while, lacking the obvious contrasts between deep and shallow types, one cannot differentiate as easily as at Woodbury, where an analysis of their functions was partly based on form and capacity. Thus with the exception of the shallow pits focused 'near the Western corner', it is hard to isolate distinct clusters of specialized types. Certain deductions can, however, be drawn from the depths from the surface of the gravel shown in the following table:

9″	1′	1′ 3″	1′ 6″	1′ 9″	2′	2′ 3″	2′ 6″	2′ 9″	3′	3′ 3″	3′ 6″	3′ 9″	4′
2	17	12	7	11	17	21	8	7	15	3	10	1	3

←——————102:76 per cent.——————→←——32:24 per cent.——→

It will be seen that only 3 out of a total of 134 reach 4 ft. while those between 3 ft. and 4 ft. in depth, comparable with the grain silage

types of 1 metre and over at Woodbury, are here not more than 24 per cent. of the whole (or 35 per cent., if a lower limit of 2 ft. 6 in. is chosen as more representative). By comparison, the numbers excavated on other local gravel settlements[1] are, as yet, hardly large enough for reliable generalization.

Like later excavators on these sites,[2] Stone's interest was roused by the excellent preservation of the pit walls in gravel—'standing as fresh and as sound, and with their edges as sharp as if they had been hewn yesterday'—although had they been exposed 'to the action of frost or even to common atmospheric influences . . . a few weeks would suffice for their destruction'. Vestigial traces of containers within them, of the kind postulated at Woodbury, would only survive under fortunate and exceptional circumstances, but doubtless similar means were here employed. A clear hint as to the contents of some was given by the holes of rodents at the bottom of two pits (p. 96) blocked while they still lay open, and by the skeletons of mice[3] found in 'immense quantities' on the floor of another. Further, in investigating a 'gravel patch' settlement of similar type at Stanton Harcourt, just across the Windrush, Stone observed 'a quantity of parched corn' in one of the pits (p. 215) lying in a stratum of ashes, probably a residue of the seasonal roasting for storage. The maximum silage capacity of the larger pits, for example, P. 98 (50 cu. ft.), P. 73 (80 cu. ft.), or P. 122 (110 cu. ft.) can be roughly estimated at about 4, 6½, and 8½ bushels; but the existence of granaries above ground has yet to be investigated, and with only a small portion of the site systematically excavated and more destroyed, grain storage capacity remains as yet an imponderable element in any attempt to assess the size of the community. Pits of specialized shallow type, formerly sometimes described as 'steps', 'seats', or 'ledges', occur in numbers on both chalk and gravel sites. On the chalk the contrast between the shallow pits and the deeper grain silos, implying a difference in function, is more marked; at Standlake no fewer than 65 per cent. of the total were below 2 ft. 6 in. In spite of their numerical importance and their general uniformity, little is known of their function, though it has been conjectured by Dr. Bersu that they may have held 'receptacles', perhaps for water. Such water storage would be very necessary if, as has been suggested, the low-level villages maintained a relatively large head of cattle.

[1] At W. Cassington, 4 out of the 13 pits described (*Antiq. Journ.* xv, 33 f.) exceeded 4 ft. and 2 more reached nearly 6 ft. At E. Cassington, however, only 1 out of 9 exceeded 3 ft. At Radley, among the 30 pits examined, 1½–2 ft. was an average depth, the floor of the deepest only touching 2 ft. 6 in., while at Mount Farm (*Oxoniensia*, ii, 12f.), 1 pit alone out of 12 excavated reached 4 ft.

[2] Cf. E. T. Leeds at Cassington (*op. cit.* 36).

[3] The same phenomenon was observed at Fisherton (*W.A.M.* 46, 593) in 1866, and by Dr. Bersu at Little Woodbury (*Proc. Prehist. Soc.* vi, pt. 1, 53).

With no more than a foot of humus above the gravel at this point, all hearths and floors of surface structures seem to have been ploughed out. Eight apparent post-holes remained, though lacking any significant relationship to suggest their original functions. They averaged 1 ft. 6 in. in width, but varied more in depth, e.g. 6 in. (7), 9 in. (4) and up to 2 ft. for nos. 2 and 5. Only one, P.H. 6, had apparently been recut.

The prominent ditch varied in width between 6 ft. at A (cf. fig. 1) and 4 ft. at B, with a constant depth of 3 ft., and having a flat, even floor. Several small drainage gullies (about 1 ft. 3 in. wide and from 1 ft. to 1 ft. 6 in. deep) which are easily distinguishable, had been subsequently directed into it. The section ABC has itself cut through earlier pits, both deep and shallow, but the section DE, as its point of junction shows, was a secondary addition to it. At first sight, one is somewhat reminded of the much larger boundary ditches of those D-shaped enclosures already identified at Allen's Pit, Dorchester (*Antiq. Journ.* xv, 40, and *Oxoniensia*, vii, forthcoming) and Overy (*Oxoniensia*, iii, pl. xvii), which are perhaps the equivalent of the ditched upland homesteads. But the Standlake ditch lacks any defensive value even against wild beasts, unless combined with a palisade. Canalization of surface drainage away from the storage pits would only be a secondary consideration, and the nature of the enclosure thus demarcated can only be determined by further excavation.

Early in 1941, with the co-operation of Miss B. M. Blackwood, Miss Jocelyn Morris, and members of the Oxford University Archaeological Society, it became possible to examine the five extensive gravel pits now open (compare fig. 2, A, B, C, D, E, with pl. xxviii of 1933) with the intention of defining more closely the extent of Iron Age settlement. In all, over thirty additional pits and ditches were examined, but it was remarked that the southern half of pit B, the north-west sector of pit C, and pit A as a whole produced no Iron Age pits or material of any kind. A distinct habitation nucleus was visible, however, at the corner of pit D, and in pits B and C along the edge of the gravel above the stream. The dimensions and characteristics (cf. fig. 1) of the pits fully agreed with Stone's observations, while the proportions of deep (maximum 3 ft. 6 in. by 5 ft.) and shallow were about the same. All appeared to have been systematically filled rather than silted, but otherwise the stratigraphy was without special interest. Both pottery and food refuse were noticeably scarce.

Four V-shaped ditch sections of apparent Iron Age date were examined. One had a square-cut floor of the kind shown in Stone's model; another (pit C, 3 ft. by 5 ft.) was traced for over 100 ft. A multiplicity of ditches of different types is the dominant feature of all such sites in this area, but although their functions and admittedly

complex sequences have not yet obtained comprehensive treatment, such analysis is indispensable to the success of the next stages,[1] in the interpretation of the economy of these 'villages'.

Hitherto the nearest known Romano-British site (first-century

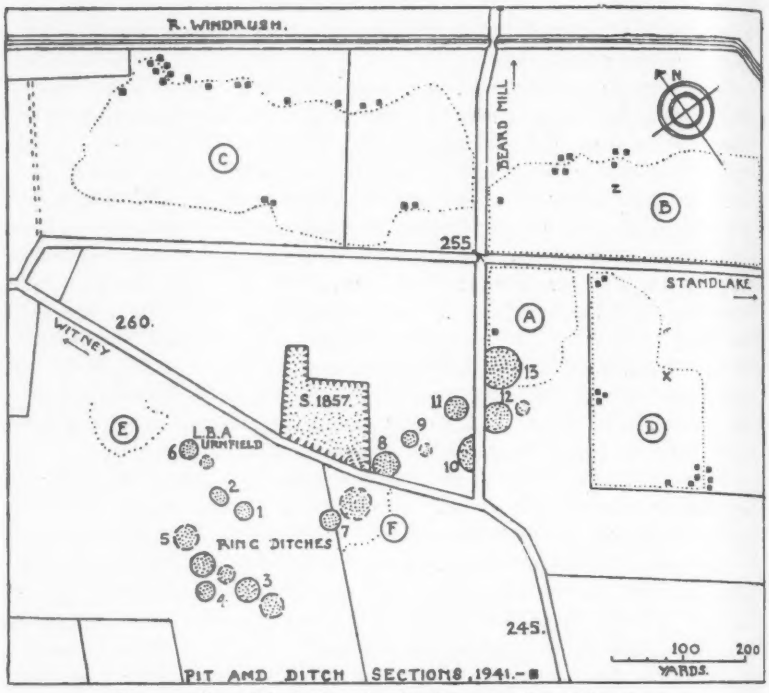


Fig. 2. Plan of Early Iron Age Settlement at Standlake, Oxon.

A.D. pottery) lay just over a mile away south-west of Cokethorpe Home Wood (*V.C.H. Oxon.* i, 336), although an extensive Iron Age or Romano-British site may be postulated from crop-marks west of Standlake church. But the recent discovery of Romano-British sherds over a wide area (fig. 2) within that in use during the Iron Age might suggest a possible measure of continuity of occupation here. Against this hypothesis it can be argued that characteristic Iron Age AB or AC pottery to bridge the gap is lacking from the existing material. This is not conclusive, since allowance should probably be made for some minor localized drifting of the community within this area from time to time, when the surface grew foul even beyond custom. Post-war excavation will have to decide whether these low-level

[1] The contrast between high-level and low-level settlements and the problems of identifying village or farmstead sites in this area are discussed in the forthcoming report on the Iron Age site at Allen's Pit, near Dorchester, *Oxoniensia*, vi.

'villages' or preferably 'hamlets', so conspicuous in the upper Thames basin, are truly nucleated with a hard core of settlement, or loosely knit occupation areas. All the available evidence indicates that many differ constitutionally from the self-contained upland farms identified at Little Woodbury and elsewhere in Wessex.

Stone left no detailed account of the Iron Age pottery which he found in large quantities at Standlake; nor do any drawings seem to have survived, and apart from the few sherds now in the Ashmolean Museum[1] the remainder have since disappeared. In 1862 Dawkins referred to their decoration as 'either the rude impressions of a finger nail or stick, or of parallel lines drawn at various angles to one another, and in the main making vandykes', i.e. chevrons (*Proc. O.A.* and *H.S.* i, 110). This linear decoration has been sharply incised before firing on the existing sherds, with the exception of no. 1, where it is very lightly tooled in a totally different technique. Though hand-made, all the sherds are in a hard, tolerably well-finished, sandy fabric, evenly fired a buff- or purplish-grey; while nos. 3–5 are surface-smoothed.

Fig. 3, 1. The form and decoration is almost exactly matched by *A.C.C.*, pl. 44, 6; but the Standlake sherd bears very shallow tooling, and is not sharply incised, so that a white inlay was never added. The shallow circular punch-marks noted at Liddington Castle, *W.A.M.* 38, pl. 3, 19 provide an intermediate link; while others, deeper and with a white inlay, also on the borders of Wessex, have been found at Blewburton Hill (Reading Mus.) and at Ram's Hill, Uffington (*Antiq. Journ.* xx, 474, fig. 5).

2. The balance of the design approximates in a general way to Meon Hill, *Proc. H.F.C.* xiii, 25, P. 331, which was, however, incised in haematite below a carinated shoulder.

3–4. It is difficult to find a really close parallel for these, but *A.C.C.*, pl. 48, i, though of different form, shows oval punch-marks of the same type, between zones of parallel lines.

5. The zone of ornament in a form of 'stab and drag' technique is of very similar execution to that on a sherd of ultimate Iron Age character from Alchester *Oxon.* vii, forthcoming (Manning and Myres 1892; see *V.C.H. Oxon.* i, 285, with references); though basically a refinement or variant of the oval punch-marks on 3 and 4.

During the summer of 1939 Mr. R. Grace excavated a small circular pit on the edge of the gravel working, in pit C, of which he has kindly given the following details: It was of shallow U-shape, about 3 ft. in diameter and 2½ ft. deep in the gravel, with 6 in. of humus above. A carinated bowl lay inverted, with its base about a foot below the surface, and was filled with burnt soil, charcoal, flint flakes, and animal refuse (including numerous small burnt pieces of the shed antlers of Red Deer, identified by Dr. J. W. Jackson),

[1] Two plain little jars, of A2 form, with slackened shoulders, were illustrated in *Antiq. Journ.* xv, pl. iv.

while 'scattered round the bowl were a number of sherds, some elaborately decorated'. The latter presented numerous interesting features. The sharply carinated shoulder of no. 10, of situliform

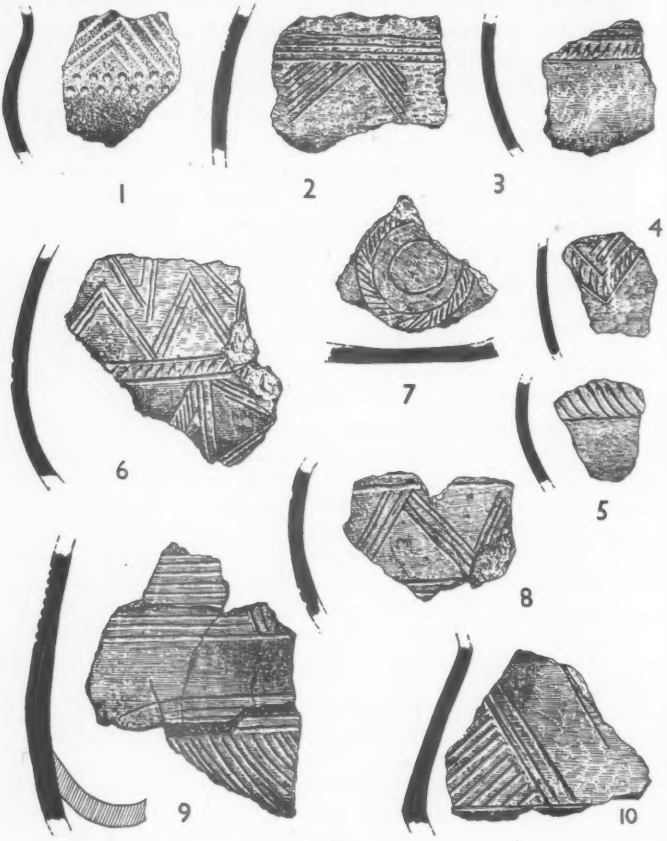


FIG. 3

stock, is contrasted with nos. 6, 8, and 9 which all belong to vessels of globular profile, though none of their rims have survived to aid reconstruction.[1] Among the unpublished sherds were several from vessels of familiar early A 2 character. One is decorated with oblique incisions, neatly executed on the outer edge of the rim (for form, cf. *A.C.C.*, pl. 39, 6); another has pairs of tiny impressions, probably

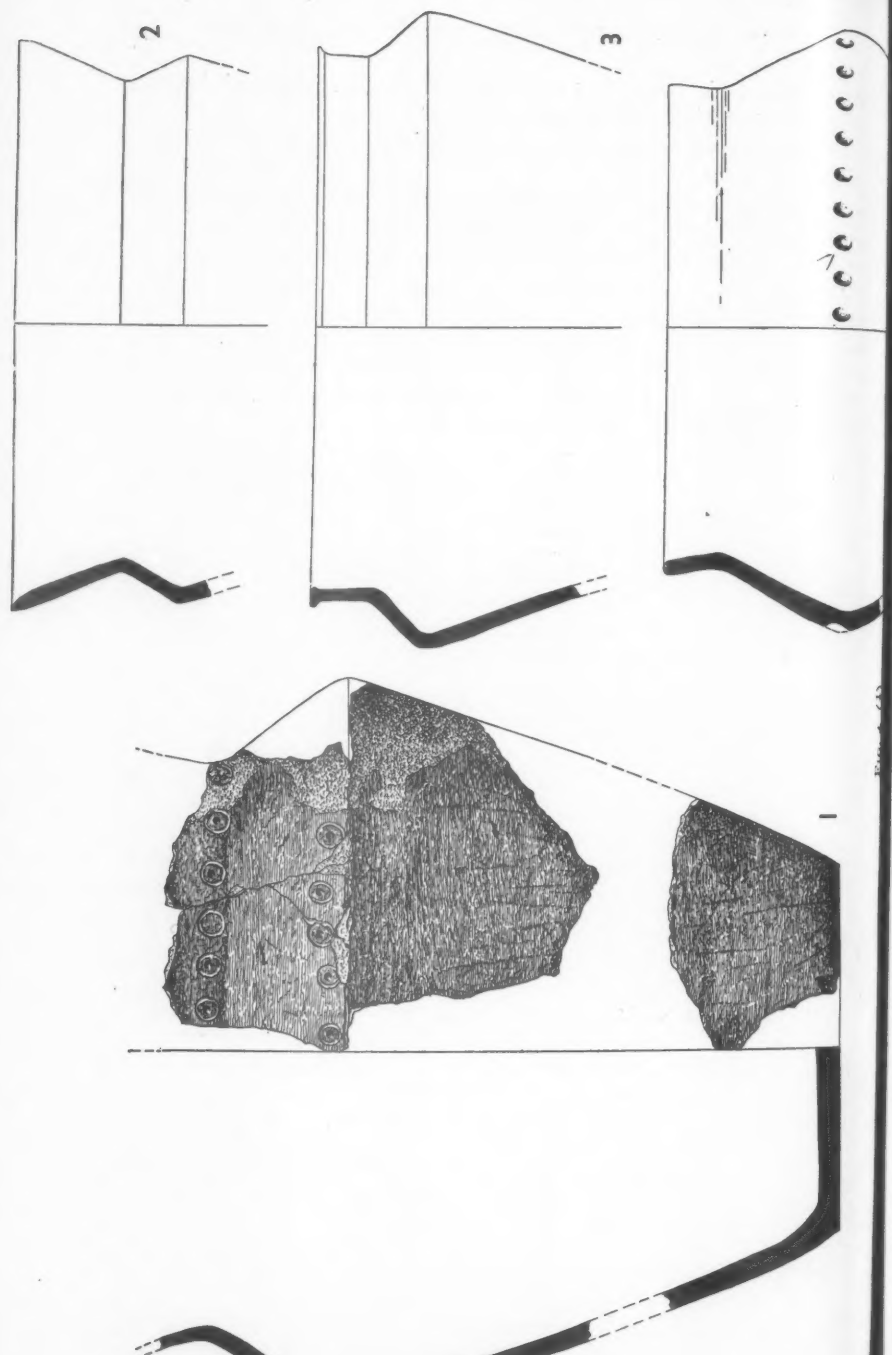
[1] Large jars with rounded shoulders and constricted necks were in evidence at All Cannings. An interesting vessel of similar form, with incised chevron decoration, was illustrated with Iron Age A pottery from Boxford Common in *Trans. Newbury D.F.C.* viii, no. 1, 54. The numerous ceramic parallels with All Cannings Cross, at Standlake, once more emphasize the close relationship of the Oxford Basin with Wessex during Iron Age A, despite any differences in the details of economic organization.

made with a bird bone just above the shoulder, while a third shows deep, short vertical slashes below it.

All the sherds illustrated were well finished, and their fabric was noticeably light in weight. The rather thin, sandy, ware was surface-smoothed and evenly fired from deep to pale biscuit or smoky grey, with the exception of no. 9, which, distorted with heat, seems to have been a waster. A reddish, chestnut-brown burnish was added to nos. 9 and 10 and this, though worn, appears to have imitated, or approximated to, a haematite wash. The surface of the carinated bowl, smoothed but not burnished, was fired to a light terra-cotta shade. From Mr. Grace's careful restoration it was shown to be 5·1 in. high and 8·5 in. in diameter, with a flat and not an omphaloid base.

6. The rows of chevrons in the upper panel, sharply incised and carelessly added, are similar in many respects to those shown by *A.C.C.*, pl. 36, 5, also a vessel of globular form. The chevrons placed apex to apex in the lower right-hand panel similarly recall *A.C.C.*, pl. 36, 5, while the closely related motif at Long Wittenham (*Oxoniensia*, ii, 5, 16), on an A1 form, should be compared. From this in turn, the design on an A2 form at Mount Farm (*Oxoniensia*, ii, 31, A.I, 12) is ultimately derived, which is itself almost identical with another sherd from Yarnton (*Oxoniensia*, vii). The central zone of oval punch-marks is executed much in the style of *A.C.C.*, pl. 48, 1 or pl. 34, 8, though more crisply incised.
7. Cp. New Barn Down, *S.A.C.* lxxv, 162, fig. 22, for a technically rather similar band of oblique incisions of this kind (from class II: L.B.A.—Iron Age A1 transition); and Meon Hill, *Proc. Hants F.C.* xiii, 25, P. 324, also executed thus. If no. 7 is indeed part of the base (? or lid) of no. 6, as it certainly appears, a legacy of Bronze Age decoration may perhaps be fairly claimed. Such a decorated base is entirely foreign to normal Iron Age A ceramics, and in spite of the parallels quoted for no. 6 and the undoubted association with I.A. sherds the dating of nos. 6–7 must at present be treated with caution. The survival of certain L.B.A. motifs into an E.I.A. context has now become familiar (cf. The Caburn, *S.A.C.* lxxx, 221; with references to other sites in Wessex and Sussex). It has already been suggested (*V.C.H. Oxon.* i, 257) that Standlake is potentially a likely site for the demonstration of such survival.
8. The decoration, but not the form, recalls *A.C.C.* pl. 41, 3, though there it is deeply tooled or furrowed, not incised.
9. Cf. *A.C.C.*, pl. 43, 1, for similar alternate horizontal and vertical panels —though there without the white inlay which is clearly evident here.
10. The ornament approximates to a similar combination of incised linear designs shown by *A.C.C.*, pl. 35, 4, or pl. 44, 3, and by several Iron Age A sherds from Allen's Pit, Dorchester.

On 1st November 1938 Capt. Musgrave and Mr. Stuart Piggott, F.S.A., salvaged several sherds of Iron Age pottery, also from pit C, which had been found by workmen in a small circular pit. This measured 2 ft. in diameter, 1 ft. 6 in. in depth, with 1 ft. of humus


2
3
1

above, and lay about 75 yds. east of a point some 490 yds. beyond the cross-roads, in the direction of Witney.

Both the forms represented by nos. 1 and 4 have well established antecedents in the Wessex A culture. The decoration is very characteristic, and *A.C.C.*, pl. 36, 5 and pl. 33, 10, at once suggest themselves as prototypes of no. 1. A situliform vessel from the Caburn (*S.A.C.* lxxx, 218, 7), used by Mr. C. F. C. Hawkes to demonstrate the Wessex-derived affinities of Caburn I ware, stands in an analogous relationship ceramically. Though bearing a neck-cordon, it parallels several of the Standlake features, notably the carination offset and the pseudo-haematite surface coating. The flaring rim and angularity of no. 2, however, seem to have more in common with the ceramic traditions of Long Wittenham, and it is from its related site at Allen's Pit, Dorchester, that the nearest approach in form to no. 3 is to be found.

The wares in this group differ as much as the forms. No. 1 has a dark, rather brittle fabric coated with a finer clay slip, roughly tooled vertically, and fired a warm red resembling haematite; while no. 2 is fired a biscuit shade. No. 3 is, by contrast, in a hard, heavy (though not coarse) ware with a pimply purplish-grey surface, but superior in finish to the dull grey-buff of no. 4. It seems that neither the stamped circlets nor the inner punch-marks of no. 1 held white inlay originally, and from the blind circlet in the upper row it appears that this decoration was executed in two stages; a tooled line was added along the carination for emphasis.

Fig. 4, 1. The stamped circlet, with central punch-mark, is paralleled at Meon Hill, *Proc. H.F.C.* xiii, pl. 24, P. 179; while *A.C.C.*, pl. 33, 10, with a double row, in the angle of the neck and above a carinated shoulder, comes very close to our example, both in form and decoration. Impressed circlets, without the inner punch-mark, occurred at Liddington Castle, *W.A.M.* 38, pl. III, 22, and at Mount Farm, *Oxoniensia*, ii, pl. 31, X7.

2. Compare Long Wittenham, *Oxoniensia*, ii, 5, fig. 2, nos. 2 and 6; and another vessel also of the same distinctive type from the nearby site at Allen's Pit, Dorchester (*Antiq. Journ.* xv, pl. VIII). The latter has been compared by Leeds, in form, to Park Brow (*Arch.* lxxvi, 17, fig. 5), while Savory cites a continental analogy from St. Vincent (De Loe, *Belgique Ancienne*, ii, 102, 9), and has suggested that this ceramic influence derives mainly from somewhere in the Hainault–Artois–Picardy area. Freshly arrived in the Oxford Basin, presumably via the Thames route, it seems at present to have antedated by a little the influx of the Wessex A culture, indications of which are, however, apparent in the transitional A1–A2 phase; but here, as at Allen's Pit, both traditions are perceptible.

3. This form has a close parallel locally in one of the many situliform vessel from Allen's Pit (see *Oxoniensia*, vii, fig. 2), decoratedabove its sharply carinated shoulder with stroke-filled pendent triangles in Wessex A tradition, executed before firing. A rougher, less angular, and later version of the form may be seen at Swallowcliffe Down, *W.A.M.* 43, pl. 5, 3a.

4. The form and decoration possess generic similarities to *A.C.C.*, pl. 42, 2, and West Harling, *P.P.S.E.A.* vii, 116, 14; though a little later in date than either.

APPENDIX I

1. Bronze open-work roundel with an attachment loop (B.M. 1858, March 5, 1), illustrated in Leeds's *Celtic Ornament*, 55, and classed with a similar, though larger and more elaborate example (said to have been found in Berkshire) with triskele ornament; a motif also seen on others from Kingsholm, Glos., and Hunsbury. From ditch *d* (p. 95) together with a bead 'cut out of stone', now lost.

2. Knife with bone handle and sickle-shaped blade; total length 7¼ in., illustrated in *Antiq. Journ.* xv, pl. iv, 1. The blade should be compared with the similar form of *A.C.C.*, pl. 20, xi; cf. *Glastonbury*, ii, 365, for further references. As in the Fisherton pits (*W.A.M.* 46, 581) objects of iron were conspicuously scarce—and this was the only example observed on the site except 'a portion of an iron link' (p. 95), now lost. Nos. 2 and 3 from pit 10 (p. 97).

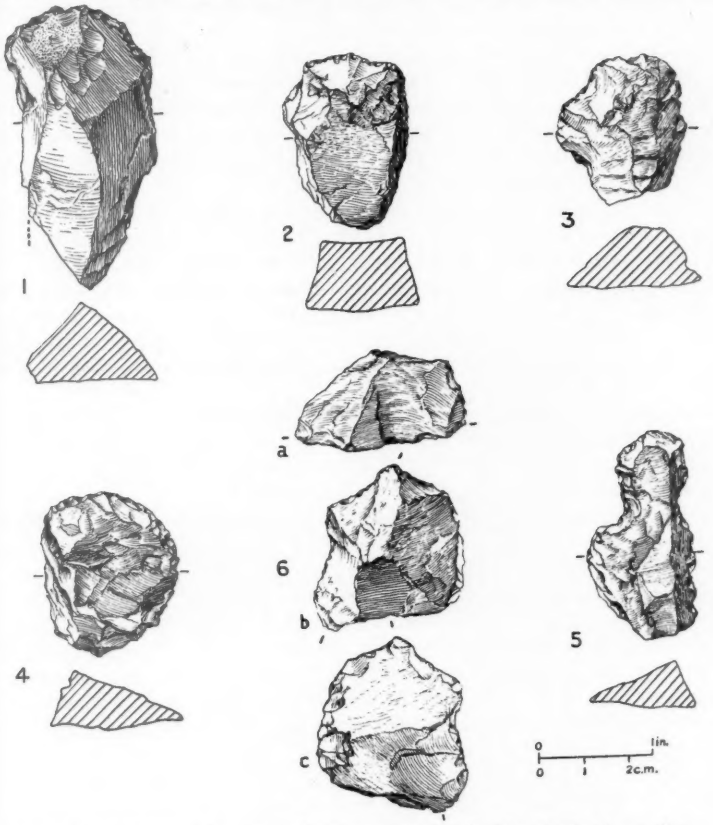
3. Knife handle of antler, 'a curious implement in bone' (p. 97), found with no. 2. From a photograph in the Manning MSS. it can be identified as one of a class of 'knife handles', numerous at Glastonbury where some of them still retained the iron tang in position. This example was slit vertically (cf. *Glastonbury*, ii, pl. lxvi, H. 79, and p. 455; and also the Caburn *Arch.* xlvi, pl. xxiv, 31, though the latter is slit horizontally). These are the only worked bones mentioned by Stone, but Boyd Dawkins (*Proc. O.A. and H.S.* i, 108–16), identified among the large quantity of food refuse, now unfortunately lost, examples of *Bos longifrons*, sheep, horse, pig, large dog, red or fallow deer, (wild) cat, mouse, marten, and water vole (not rat).

4. Small saddle-quern of quartzite grit; well worn. Oval in form and now about 10 in. long; it seems to be the scooped mass of conglomerate to which Boyd Dawkins refers. Stone relates (p. 97) that portions of a stone apparently used for crushing corn were found, but alternatively it might perhaps be the 'singularly fashioned stone . . . from the bottom of one of the pits . . . now in the Ashmolean Museum' (p. 216).

5. Gold coin, inscribed 'Bodvoc'; cf. Evans's *A.B.C.* 135, found on Standlake Common in 1849. Other examples of this type and from this area have been found at Wallingford (*B.A.J.* xlii, 85), and at Witney (? Thame) *Arch.* lxxi, 258. They belong to the Dobunic coin bloc and were classed (Brooke, *Antiquity*, 1933, 282) as a late development within it mainly localized in the Cotswolds, though the distribution of the series as a whole extends northwards up the Severn valley and southwards into Dorset.

Notes

Flaked quartz tools from Cornwall.—Mr. A. D. Lacaille, F.S.A., communicates the following:—Flaked flints are so common in England that they have overshadowed the study of artifacts manufactured in intractable rocks, among them



Quartz implements: Nos. 1–5, Camborne, Cornwall; No. 6, Corrèze valley, near Tulle (Corrèze)

quartz. References to English prehistoric flaked quartz tools are indeed rare. Even Evans does not mention any. That few have been noted may be due, not so much to a real scarcity of examples, especially in long-settled localities far from a supply of flint and chert, as to the likelihood that specimens have not been recognized. Another reason may be the searcher's desire to report only those objects which are assignable on typology to a known facies. Certainly, in this respect small flaked quartz implements are seldom definitive.

Though quartz possesses inherently the property of conchoidal fracture, yet most qualities respond so erratically to treatment that the separation surfaces of

flaked quartz artifacts are usually irregular. Nevertheless, intentional blows and secondary working leave unmistakable marks on all varieties.

Miss Dorothy Dudley recently sent me some pieces of quartz which she had found with pottery and characteristic flint and chert implements at a Late Bronze Age dwelling excavated by her at Trewey Foage, Zennor, Cornwall (*Arch. Journ.*, xcviii, 129), and which she suspected to be worked. I was able to confirm that these quartzes were indeed artifacts, and that other samples of even more indocile rocks she submitted had been knapped.

The Trewey Foage quartzes much interested me because some years ago the late Mr. J. G. Marsden gave me some quartz impiements he had picked from the surface in the same county at Race, Camborne. These objects compared closely with numbers of Scottish and French quartz tools I was then studying. As the Camborne implements are well made, it seems fitting to figure them in the hope that further examples will be brought to notice.

The group is quite representative of what one finds where quartz was employed for small tools, and it testifies as usual to the artisan's turning to the best account what material was at hand. In this instance the rock is a poor milky crystalline sort fracturing irregularly. The implements consist of scrapers only, fashioned in flakes (nos. 1, 4, and 5) and pebbles (nos. 2 and 3). The edge-retouch, applied after preliminary flaking, is good but, owing to the nature of the material, in places it is indistinguishable from wear. No. 3 bears no real indications of dressing but only of utilization.

A scraper (no. 6), from the high ground in the Corrèze valley near Tulle, is illustrated as a typical simple quartz pebble tool. It is essentially like the Cornish examples, but in the French artifact the roughnesses of the nether surface (6, *c*) were smoothed down by flaking and edge-retouch.

The admirable pioneer work of the Sub-Committee of the South-Western Group of Museums and Art Galleries on the Petrological Identification of Stone Axes (*Proc. Prehist. Soc.*, N.S. vii (1941), pp. 50–72) sheds much light on prehistoric trade-routes. But the question of the employment of local rocks for *flaked* tools at sites remote from sources of flint and chert, whether used alone or to supplement better material obtained with difficulty, ought to receive the attention it deserves. The recognition and recording of artifacts belonging to this catagory, manufactured in rocks other than the most familiar, must inevitably advance our knowledge of English stone industries, and very possibly lead to the discovery of new sites.

An Iron Age Cremation Burial in the Cotswolds.—Mr. Charles Green sends the following note: 'The round barrow at Ebworth was cut into in 1882. Besides some burned remains was found a circular cooking-vessel of coarse clay, hand-made, having double zone of thumb-marks about its neck and a very slightly projecting lip. It was blacker within than without, having once contained imperfectly cremated human remains. With these was also found a stone muller or food-pounder, presented to me by the late Mr. Cecil Davis. . . .'

The above passage is an extract from Dr. St. Clair Baddeley's *A Cotswold Manor*, 2nd edition, 1929, p. 15 (footnote). A fragment of the vessel and the 'muller' were presented by him to the Gloucester Museum and are here illustrated.

Ebworth lies on a spur, some 900 ft. above O.D., between the villages of Cranham and Sheepscombe, and is in the civil parish of Painswick, Glos. Attempts to obtain further information regarding the interment having proved fruitless, such

inferences as can be drawn from the two objects are interesting, though not conclusive.

The potsherd, of coarsely levigated clay with a sparse grit-content, is hard, roughly made, and baked to a light reddish-brown on the surface. Immediately below its flattened rim are two rows of finger-tip decoration. It formed part of a

Objects from the Ebworth round barrow (½)

large, probably globose vessel, closely paralleled by pottery found at Chastleton Camp, Oxon.,[1] and Radley, Berks.[2] Of Hallstatt derivation, untouched by La Tène influence, it is at the same time so degenerate that it must be regarded as very late Iron Age 'A1' pottery.

Somewhat similar barrow burials have been found on Kings Weston Hill, near Bristol,[3] but the pottery found there is of much earlier type. Evidence is, in fact, accumulating to show that 'A' culture persisted in Gloucestershire to the first century A.D.[4] The sherd with finger-tip decoration found at Gloucester some years ago,[5] though dated by Dunning at the time as *circa* 500 B.C., seems to have been in close association with late 'Dobunic' wares of a settlement shown by the writer to have been founded not earlier than A.D. 50.[6] Though finger-tip

[1] *Antiq. Journ.* xi, 382 ff.
[2] *Ibid.* 399 ff.
[3] *Proc. Bristol Univ. Spel. Soc.* II, i, 76 ff.; II, iii, 238 ff.
[4] *Arch. Journ.* xcv, 1 ff.
[5] *Trans. Bristol and Glos. Arch. Soc.* lv, 277–8, fig. 1.
[6] Forthcoming paper in *Journ. Roman Studies.*

decoration seems to have ceased in south-eastern England at the time of the Marnian invasions, the possibility of its survival in the Midlands, on the fringes of the 'A' culture area, cannot be overlooked.

The so-called 'muller' appears not to have been used for pounding, but for grinding, as its smooth bevelled ends show. A large number of so-called hammer-stones of flint and sarsen were found at All Cannings Cross, the latter having been apparently used, not for hammering but for grinding, as shown by their bevelled ends.[1] Mrs. Cunnington suggests that they may have been used in the preparation of mealing stones.[2] That this was their true use cannot yet be regarded as certain, but the finding of so many, on a type-station of Iron Age A1 culture, confirms the cultural connexion of the Ebworth pot and stone, so that the interment may reasonably be regarded as primary.

Roman Inscriptions on Leather.—Mr. R. P. Wright F.S.A. contributes the following: On any Roman military site it is likely that extensive use was made of leather, whether for personal equipment[3] like shoes, jerkins, breeches, shields, and scabbards, or for gear like tents.[4] But in Britain such objects soon decayed unless they happened to be deposited in conditions which kept them moist. So it comes about that shoes are often found in the ditch or rubbish-pits of a fort or settlement.[5]

In Roman London the most productive source has been the Walbrook, in which thousands of leather clippings of the shoemakers have been found on such sites as the Bank of England and Founders Court, Lothbury.[6] But of these only a handful[7] carry any stamp or inscription. It is, however, now possible to add five more inscribed examples, which Mr. Quintin Waddington has kindly shown to the present writer; all of them are in the Guildhall Museum, nos. 1–3 coming from the Bank of England, no. 4 from Upper Thames Street, while details of no. 5 are not at present available.

(1) Waste piece of leather, 4½ by 9½ in., found in 1938, with one end rounded by cutting and the other forming the ragged edge of the hide. Near this rough margin it carries the lettering cut with a knife:

ANAVĨLL

Probably this is the name of the tanner or leather merchant, *Anavill(us)*; the form *Anaillus* is found among the names of Lezoux potters.

(2) Sole of a child's sewn shoe, 5½ by 2 in., found in 1936, with CR written across the heel on the upper side, perhaps with an iron instrument like a stilus.

(3) Unused scrap of leather, 7 by 3 in., found in 1936. The lettering, cut with a knife, reads:

L·VRSL[.]

L(ucius) Urs(i)l[.]. The final cut may be an I, or A, or a stop.

[1] M. E. Cunnington, *All Cannings Cross*, 24 ff. [2] *Ibid.*

[3] Curle, *Newstead*, 149–53, pls. XIX, XX.

[4] McIntyre and Richmond, *C. & W.A.A. Trans.*[2] XXXIV, 62–90.

[5] Macdonald, *Roman Wall in Scotland* (ed. 2), 451.

[6] *RCHM. London*, iii, 46.

[7] Huebner (*CIL.* vii, 1328 and p. 238) gives two shoe-soles in the British Museum reading SE.G.F | SE.G.F | [.]E.G F and]CCA, but is not certain that the latter is definitely British: cf. *RCHM. London*, iii, 176, nos. 53, 54 respectively. The stamp SPQR (*VCH. London*, i, 121) is spurious: see *Eph. Epig.* ix, 1369, *RCHM., loc. cit.*, no. 110.

Leaden vessel from Icklingham, Suffolk

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(4) Soles of a shoe, 8½ by 2½ in., found in 1931, with nails in the lower sole and an inscription on the top surface of the upper sole near the heel:

P[I]VL SVR
P I VL SV

The name of the merchant would seem to be P(ublius) Iul(ius) Sur(a).

(5) Sole of an adult's sandal, inscribed:[1]

L·E·M

For convenience two other leather inscriptions from Britain may be added:

(6) VICTO stamped on a tent panel from Papcastle (not Carlisle); the incompleteness of the O suggests that a stamp such as VICTOR has been applied unevenly and thus omitted the final letter.[2]

(7) S·D·V· stamped on an angle-patch from Newstead.[3]

Admittedly the instances from Britain are few, but the provinces of *Tres Galliae* and *Germaniae Superior et Inferior* could muster only ten.[4] Indeed the scarcity gives added interest to the examples which have survived. Grateful acknowledgement is here made of the help given by Mr. Quintin Waddington in handling this material.

An Early Christian Object from Icklingham, Suffolk.—Owing to the kindness of Major T. C. Lucas of Wetherhill Farm, Icklingham, Suffolk, Mr. C. M. Kraay communicates an interesting early Christian antiquity discovered in the autumn of 1939. It is a large leaden vessel measuring about 2 ft. 8 in. in diameter and 13 in. in depth. It is constructed of three sheets of lead secured by lead solder. One circular sheet forms the base, and two curved rectangular sheets make the sides. The outer surface of the vessel is decorated with a rectangular design of ribs which divide the space into ten panels. These ribs are incised with zigzags and suggest the staves and hoops of a barrel. There is a twisted rope ornament round the rim. But the most remarkable feature is the Christian symbols which appear in the central panel on each side. On one there is a chi-rho; on the other a chi-rho flanked on the left by an omega in the form of a double-u, and on the right by an alpha. Except for certain stone monuments and a pavement this is apparently one of the largest objects bearing Christian symbols found in this country, though a lead coffin, bearing an A that is thought to be part of an A and ω has been found at Llangeinwen in Anglesey (*R.C.H.M. Anglesey*, 1937, p. lxxxix), and is obviously an object in the same class as the new find. The purpose of the Icklingham vessel is hard to determine. There are two perforated lugs on the rim which cannot be intended either for carrying or for suspension, since the vessel would not support its own weight nor could two men lift it. They most probably held purely ornamental rings. The find was made about 150 yards from the site of the villa partially excavated in the last century. It contained nothing but a single coin of Valentinian I which probably drifted in from the surrounding soil. Many coins, particularly fourth century, have been picked up in this field.

[1] Information from Mr. Waddington; not yet seen by the writer, nor are details of its origin at present available.

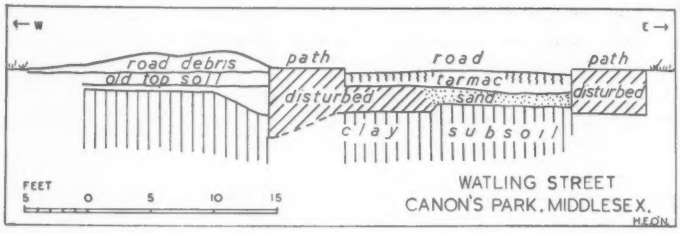
[2] *CIL.* vii, 1329, *Eph. Epig.* vii, 1178, *Lap. Sept.* 908; McIntyre and Richmond, *C. & W.A.A. Trans.* [2] xxxiv, 86, fig. 10.

[3] *Ibid.*, 88.

[4] *CIL.* xiii, 10034, nos. 1–10, published in 1906. The reports on the forts on the German *limes* appear to add nothing.

It is perhaps worth noting that the *Victoria County History of Suffolk*, vol. i, p. 309, records the finding of an apparently similar object at Icklingham in the eighteenth century. This lacked the Christian symbols and was inscribed only with 'a mark A', but it had some form of 'ornamental work on the outside, imitating hoops of iron'. Reference should also be made to the Bourton-on-the-Water lead cisterns and allied vessels, *Bristol and Glouc. Arch. Soc.*, lv, p. 377, p. 115; *Journ. Roman Studies*, xxv, p. 216, pls. xxxv, xxxvi). One of these, in Cambridge, has decoration very similar to that on the present find.

Watling Street, Canon's Park, Middlesex.—Mrs. B. H. St. J. O'Neil communicates the following:—The work of laying a water-main across the line of Watling Street at Canon's Park during February 1942 gave an opportunity of watching for



evidence, if any, of the actual line of the Roman road, and for drawing a section of its construction, if the road should be found.

Unfortunately no evidence of the Roman road was forthcoming, although a layer of rammed sand and gravel, lying on the natural clay level below part of the modern road, may possibly have been of Roman origin. That this may be a possibility was also the suggestion of the foreman in charge of the present work, who stated that sand and gravel are not used in this manner for the construction of a modern road.

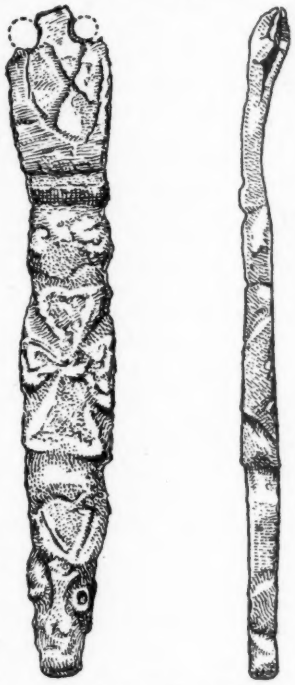
The site of the trench was 240 yards north of the centre of the roundabout at the Canon's Park trolleybus terminus. The trench was 20 in. wide; it varied in depth, but on the average was 3 ft. deep. It was cut across the modern road from the pathway on the east side and continued for another 100 ft. into the field west of the road. The subsoil of this neighbourhood is a heavy yellow clay, shallow pockets of clayey loam with gravel occurring at intervals.

From the section it will be seen that the ground below both foot-paths and nearly half the roadway has been disturbed owing to the laying of at least three sets of drains and pipes, so that no evidence could be gained here. Immediately west of the western foot-path, however, a slope as of a ditch appeared, but it could not be followed eastward for more than 5 ft. owing to the disturbed ground.

As there was not the slightest sign of any disturbance of the ground in the remaining length of the trench to the west, it is clear that the line of the Roman road does not exist here. Either, therefore, it has been entirely destroyed by the construction of the modern road, or it still lies undetected farther to the east of that road.

The necessary arrangements for the facility of observation were made by the Ministry of Works and Buildings, and I was asked to visit the site and record any discoveries on behalf of the Inspectorate of Ancient Monuments of that Ministry.

An Anglo-Saxon Strap-end from Bledlow, Bucks.—Mr. J. F. Head, F.S.A. contributes the following:—Through the kindness and courtesy of Mr. W. F. Grimes, I am able to publish his delightful illustration of a little bronze strap-end picked up by the writer on the surface of Coney Lane, an old trackway leading from Bledlow village to the Upper Icknield Way and thence to Wain Hill and the Chiltern ridge way. As will be seen from the illustration, the design is much worn and corroded, but sufficient remains to indicate the main features and to suggest a date towards the close of the ninth century for the piece, and interesting evidence of continuity of occupation in the neighbourhood. The part outlines of two rivet-holes appear on the butt, which itself has been split to take the leather strap. The ornamentation is in relief and is contained in a series of divisions marked by narrow and stepped recesses, each section narrowing and swelling in accordance with the design it portrays. The familiar animal-head terminal shows deeply marked eyes and lengthened ears, but emphasis mainly is laid upon the central panel with its prominent cross. Owing to the war it has not been possible to make a full comparison with other published specimens, but the design in the uppermost compartment appears to be a decadent repetition of the motive similarly placed on the Stratton example (*circa* 880) and illustrated in the British Museum *Guide to Anglo-Saxon Antiquities* (1923), fig. 131, no. 3. The ornamentation upon the latter example is confined within its unbending border, but the detailed and fiddling treatment of the cross motive in the central panel has given way in the Bledlow specimen to a simple but bold and dignified representation of the subject.



An Anglo-Saxon Strap-end from Bledlow, Bucks (½)

Bledlow is at the foot of the Chiltern escarpment and the find-place of the strap-end was on the south side of the trackway referred to above, near the Warren. Some 120 yards above is a chalk-pit yielding Saxon inhumations furnished only with a knife (O.S. 6 in. Bucks, XXXVII. SW.) and the strap-end may well have been brought out with the chalk from this pit. Above the Upper Icknield Way and beside the trackway, which here continues up to the Bledlow Cross turf-cutting, is a round barrow which has yielded several secondary burials both by inhumation and cremation of the Anglo-Saxon period (*Records of Bucks.*, vol. xiii, p. 313), and which appear to be earlier than those from the chalk-pit referred to above.

Obituary Notice: *William Kennett.*—Fellows of the Society and many others will grieve to learn of the death of William Kennett, the Society's porter, which took place after a long illness on 14th June in his 84th year. He had returned to his duties when his successor was called up for service, and carried on until

December, when he broke down and had not been able to come back again, although up to almost the last he had still hoped to do so. Kennett served in the Royal Navy until he retired from the active list in 1896, when, at the instance of the late Canon Dalton, he came to the Society. Here he stayed until he resigned on a pension in June 1938, having been retired for just four years when he died.

During his service of forty years Kennett made a host of friends. Everybody liked him, and he was always so willing to help in every possible way that he could. He was also never averse to recounting his service in the Navy, especially on the China Station, where he served for many years. His last service was with the special squadron commissioned for a short time when the late Kaiser sent his famous telegram to President Kruger. He retired from the service in about 1913, just before the outbreak of the last war. He was buried on Wednesday 17th June when the Secretary and Assistant Secretary represented the Society. The notice was too short to enable the Fellows to be advised of it: otherwise there must have been a goodly attendance, for he was respected and beloved by everyone in the Society.

Reviews

Allegories of the Virtues and Vices in Medieval Art from early Christian times to the thirteenth Century. By ADOLF KATZENELLENBOGEN, translated by Alan J. P. Crick. 10½×8¼. Pp. viii+102. London: Warburg Institute, 1939.

The author of this work has searched far and wide for material, literary and artistic, on the subject of his study, and has produced a book which, from the text, the bibliographical references on pp. 88–90, and in the footnotes, and from the seventy-six figures, is a valuable contribution to the study of iconography.

Representations of the Virtues and Vices are divided by the author into two main classes, the dynamic and the static.

Dynamic Representations. In this class are those which pertain to active struggle. Here early representations are based on, or are influenced by, the *Psychomachia* of Prudentius. The author points out how an artist in illustrating the *Psychomachia* 'takes the subjects for his miniatures from the vivid battle description of Prudentius, while for their form he is indebted to battle scenes as represented in classical Roman art' (p. 6). This is exemplified on the one hand by miniatures from a manuscript of the *Psychomachia* (figs. 1 and 3), and on the other hand by sculptures from the columns in Rome of Marcus Aurelius (fig. 2) and Trajan (fig. 4). Illustrations of combats are given from the ivory front cover of the Melisenda Psalter (B.M. MS. Egerton 1139) (fig. 7) and from the *Hortus Deliciarum* (figs. 8*a* and 8*b*), and illustrations from Strasbourg and Troyes cathedrals (figs. 19 and 21) represent the Virtues as having become triumphant. In this class, too, are included scenes showing success or failure in climbing a ladder, from a Klimax MS. (figs. 23, 24), the *Hortus Deliciarum* (fig. 25), and the *Speculum Virginum* (B.M. MS. Arundel 44) (fig. 26), the Ladder of St. Perpetua. In this last-mentioned case the struggle is not between a particular Virtue and a particular Vice, but the struggle of *virgines Christi* to climb a ladder, likened by the author of the manuscript to the narrow way that leadeth unto life. The poisonous dragon at the foot of the ladder stands for the spirit of wickedness, and the Ethiopian for the body of the Devil. The text of the MS. states the meaning of the picture. Similarly the text of the *Albanipsalter*, as Katzenellenbogen points out (p. 10, note 4), explains the meaning of the picture of two men on horseback tilting at one another:[1]

> . . . . *sicut ipsi corporaliter sunt tumentes superbia et maledictione, similiter nos spiritualiter oportet essere mansuetos in humilitate et deica benedictione.*

To this quotation may be added the following:

> *Nos autem oportet omnem artem, quam hi duo bellatores parant corporibus suis, ordinare spiritibus nostris.*

Here it is urged that the Christian's spiritual fight against an evil adversary must be as keen as that which the combatants represented in the picture show in tilting. This explanation may be thought to be applicable to some other representations in medieval imagery, as, e.g., in the thirteenth-century B.M. MS. Add. 38116, where there is, athwart a Tree of Jesse, the representation of two knights tilting.

Static Representations. The second of the author's two main classes comprises those cases in which the Virtues and Vices are not shown as engaged in a struggle,

[1] Cf. Adolph Goldschmidt, *Der Albanipsalter in Hildesheim und seine Beziehung zur symbolischen Kirchensculptur des XII. Jahrhunderts* (Berlin: Siemens, 1895), p. 48 and Taf. II.

but in which they are merely represented as human figures with or without some adjunct by which they might be readily identified. Sometimes, however, there are no figures, but simply the names of the Virtues and Vices in a classifying tree or *rota*. Here the author describes the following kinds of imagery:

(i) The Cardinal, or other, Virtues at the four corners of an illumination or otherwise distributed, the main subject being in the middle (figs. 32–7).

(ii) A grand design in the twelfth-century Floreffe Bible (B.M. MS. Add. 17738) (fig. 39) illustrating St. Gregory the Great's exposition of the first chapter of Job, the seven sons and three daughters being by interpretation made to stand respectively for the seven spirits of Isaiah xi, 2, 3, and the three Theological Virtues, Faith, Hope, and Charity.

In the illumination the middle portion is occupied by a large circle within which is a smaller circle (enclosing full-length figures of the Theological Virtues), and between the circumferences of the two circles are eight medallions, the lowest of which encloses the image of the Hand of God. The remaining seven contain busts representing the Gifts of the Spirit. A dove descends on each of these Gifts[1] and inspires them. By words inscribed around the medallions a Virtue is associated with each Gift. The Virtues are Obedientia, Humilitas, Prudentia, Patientia, Temperantia, Benignitas, and Providentia. Of these only two are Cardinal Virtues.

(iii) Virtues shown as crucifying Christ (figs. 40, 41). Here the Virtues are those specially attributed to Christ in His Passion. They are shown 'with a proclivity to mystical thought' as crucifying Christ (pp. 38, 39).

(iv) The two pairs of Virtues in Psalm lxxxiv, 11 (English Bible lxxxv, 10) (fig. 45). This shows the reconciliation between Misericordia and Veritas and between Justitia and Pax after contest in argument.[2] This figure is one of the most attractive of the author's reproductions.

(v) Virtues in the tower, Virtues on the ladder, from Hildegard of Bingen's *Scivias* (figs. 46–8).

(vi) Virtues and Vices classified by means of inscriptions on trunks and branches of trees (figs. 64–7).

(vii) The names of Virtues and Vices inscribed in *rotae* (figs. 70, 71).

(viii) The Mystical Paradise, *paradisus speculatorius*, from the *Speculum Virginum* (B.M. MS. Arundel 44), where the Cardinal Virtues are shown as one of four quaternaries (fig. 68).

(ix) The cycles of the Virtues and Vices in the sculptures of Notre Dame, Paris, and Amiens cathedrals (figs. 72*a* and *b*, 73*a* and *b*, and 76). Of the Notre Dame cycle the author writes (p. 81): 'And so this single work, a kind of "Summa virtutum et vitiorum", comprises once and for all the highly ramified development of virtue and vice representation through the centuries.'

The foregoing summary may serve to indicate in a general way the scope of the work under review. It may, however, be well to append a compact state-

[1] Not on the Virtues, as the author states (p. 38).

[2] Cf. Hope Traver, *The Four Daughters of God*, Bryn Mawr College Monographs, vol. vi (1907). Katzenellenbogen says (p. 40) that 'When the artists seized upon this theme, they followed the text and depicted two pairs of virgins embracing and kissing each other'; but it is only Justitia and Pax who *osculatae sunt*.

ment of the septenaries of the Gifts of the Spirit, the Virtues and the Vices, together with some details and comments.

The Spirits of Isaiah xi, 2, 3, which became the Gifts of the Spirit, formed a septenary as follows:

Gifts of the Spirit

Sapientia	Scientia
Intellectus	Pietas
Consilium	Timor Domini
Fortitudo	

The generally recognized septenary of the Principal Virtues consisted of the four Cardinal Virtues and the three Theological Virtues, and was therefore constituted as follows:

Principal Virtues

Prudentia	Fides
Justitia	Spes
Fortitudo	Caritas
Temperantia	

The Seven Deadly Sins formed the septenary of the Principal Vices:

Principal Vices [1]

Superbia	Gula
Avaritia	Ira
Luxuria	Acedia
Invidia	

Alexander Neckam (1157–1217) introduced the seven Planets into a set of associated septenaries and produced the following scheme: (i) Planets, associated with (ii) the Gifts of the Spirit, (iii) Virtues[2] created by the Gifts, and (iv) Vices[2] opposed by the Virtues. Mars, for example, is associated with Consilium which creates Cautela, and Cautela opposes Praecipitas.

John of Salisbury (12th century) put into relation the Gifts of the Spirit, Virtues,[2] and Vices. The Vices are substantially those of the Seven Deadly Sins.

In the B.M. MS. Arundel 83 is a *rota* in which are inscribed, in concentric circles, the Gifts of the Spirit, the septenary of the four Cardinal, together with the three Theological, Virtues, and the septenary of the Vices (the Seven Deadly Sins), to which are added other septenaries. In the B.M. MS. Arundel 44 (the *Speculum Virginum*) and in the Pseudo-Hugo *de Fructibus Carnis et Spiritus* (illustrated in figs. 66 and 67 from a Salzburg MS.) are miniatures representing in tree form the seven Principal Virtues together with their subsidiaries and similarly the seven Principal Vices with their subsidiaries, the total number of Virtues and Vices being about 60 each.

In the middle ages there was variety in the choice of Virtues and Vices to form groups or septenaries, but any divergence from the septenary of Isaiah in

[1] This order of the Vices, it appears, existed in the thirteenth century, and was such that the initials of the names formed a sort of word as a mnemonic, S, A, L, I, G, I, A. Cf. Otto Zoeckler, *Das Lehrstück von den sieben Hauptsünden* (Munich, 1893) and *Die Tugendlehre des Christentums* (Gütersloh, 1904). And it may be of interest to note that in the current Roman Catholic Catechism in English there remains the trace of the *saligia* mnemonic.

[2] Not those of the generally recognized septenary.

the enumeration of the Gifts of the Spirit could only be regarded as quite exceptional. These Gifts were not set forth as qualities to be placed in belligerent opposition to other qualities, but rather served as spiritual influences which might guide mankind, mentally and morally, in its aspiration towards the divine.

ARTHUR WATSON.

Die ur- und frühgeschichtliche Fundstelle von Port im Amt Nidau. By O. TSCHUMI. $10\frac{3}{4} \times 8\frac{1}{4}$. Pp. 80. Biel, 1940.

The control of the river Zihl, carried out between 1868 and 1875, brought to light in the vicinity of Port rich finds of the La Tène period and of many earlier types. In particular the year 1874 saw the discovery of a Stone Age pile-dwelling on the north side of the village. In 1936 the construction of a lock on the canal Nidau–Büren afforded an opportunity to explore the stratigraphic relations and character of the sites.

The sequence in the eastern area where the trench could be scientifically examined showed a neolithic pile-dwelling covered by a layer of peat, which was in turn covered by clay. In the western area, 30 metres upstream, excavation carried out by dredgers showed two occupation levels, the first neolithic, the second, corresponding to the clay overlying the turf layer, producing objects of La Tène date. The neolithic settlement was divided into two successive phases. The earliest material is to be compared with the early neolithic of the settlements on Lake Neuenburg (Vouga, phase I, and Vogt, Cortaillod culture).

For British archaeology the later settlement is of more intimate interest. The greater part of the finds occurred within an area bounded on the west by a double row of piles, each 25–35 cm. in diameter. Although these at first sight suggested a bridge, Herr Tschumi rejects this explanation in favour of an alternative hypothesis suggested by the close correspondence between the finds from Port and those from La Tène itself. In his view both sites are marsh fortresses comparable to the Irish crannogs. The piles represent the built margin of the settlement, which was carefully constructed and packed with dry stone masonry. Ample traces of this structure have been found at La Tène and on other Swiss sites such as Concise and Unteruhldingen. The absence of any record of masonry at Port is due to the conditions under which the materials were recovered. These fortresses date from the Late Bronze Age up to the Roman Conquest, and they appear to have served as cities of refuge rather than permanent settlements. The general resemblance of such sites to certain crannogs of the British Isles, and more particularly of Ireland, is clear and has indeed been recognized since the days of Munro and of Keller. But a recent exploration at Knocknalappa in County Clare enables us to view these connexions in their proper perspective. A summary account of this site and illustrations of the more important finds were published by Dr. Mahr in his presidential address to the Prehistoric Society (*Proceedings*, iii, 387). The artificial island surrounded by a triple row of piles, strengthened with a 'breakwater' of angular stones, and the absence of a proper occupation level are parallel to the Swiss sites, and Knocknalappa is the first Irish crannog to yield secure evidence of a Late Bronze date. The culture is linked with that of intrusive elements which appear in Britain in the same period, and the source of both is central Europe, the immigrants introducing at the same time both the culture in question and the peculiar type of marsh fortress. C. A. R. R.

Spanish Romanesque Architecture of the Eleventh Century. By W. M. WHITEHILL, F.S.A. 9½×6. Pp. xxx+308. Oxford: at the University Press. 1941. 63*s*.

Spanish Romanesque Architecture is a subject not easily studied. Lamperez's *History of Medieval Spanish Architecture* is out of date (the edition of 1930 is a simple reprint of the original of 1908) and necessarily summary, while Puig y Cadafalch's masterly survey of the first Catalan style is confined to one part of the field. Special articles are not lacking, but these are often difficult to find, and they provide neither the student nor the worker in other fields with the comprehensive survey which he needs. Dr. Whitehill's book is therefore welcome. It covers the first Romanesque style of Catalonia, which developed during the tenth century and gave way to the second style before 1100, and also the eleventh-century architecture of the other Christian Kingdoms of the North. The buildings are well described, and the text is illustrated by an admirable series of photographs, plans and drawings. Among the last are reproductions of some of Professor Conant's restorations of Santiago de Compostela, the cathedral which stands alone as the crown of early Spanish Romanesque, the goal alike of this study and of the pilgrimage which brought it into existence, and in so doing profoundly influenced the architectural and artistic achievement of Castile and Leon. The excellent account of the buildings is enhanced by a learned discussion of the relevant documentary sources. Difficulties are fairly faced and conflicting opinions given their due weight. If a criticism may be offered it is a regret that the author has in places successfully concealed his own conclusions, which would have formed a valuable check on those drawn from his predecessors in the same fields.

In the period covered by this book Catalonia stood apart from the rest of Christian Spain. Historically it was the development of the Spanish March of the Carolingian Empire. In addition to the greater part of the modern provinces of Gerona, Barcelona, and Lérida, it included Roussillon and those parts of Cerdagne which now form the French Department of Pyrénées-Orientales. Artistically the First Romanesque which developed in this area was a branch of the widely spread style more fully represented in France and North Italy. 'Poverty-stricken in respect to materials and decoration . . . it made the best of its poverty. Blind arches and arched corbel tables were applied first to the apses and later to the lateral walls and the façades.' This expedient replaced the more costly sculpture and paintings the mosaic decoration. 'These were modest substitutes for unobtainable glories, but not weak, for the emotional effect of these painted rubble churches is often disconcerting in its force.' The vaulted basilica which 'became the accepted form of Catalan church building' was already evolved in the second half of the tenth century. A hundred years later the first Romanesque gradually evolved into the second fully developed style which is distinguished by more elaborate construction, advanced sculpture, and the use of ashlar.

Of the greater churches of eleventh-century Catalonia few survive in their original state. S. Martin du Canigou and S. Maria di Ripoll are modern restorations. S. Michel de Cuxa and S. Sadurni de Tabernoles are roofless ruins. In these conditions it is little wonder that the dating of the buildings has given rise to much discussion. Señor Puig y Cadafalch, the doyen of Catalan scholars, has changed his opinion and Dr. Whitehill following him in places hesitates between the two judgements. We must confess our own preference for the earlier dating of Elne which would assign the crudely sculptured capitals of the eastern piers to the building consecrated in 1069 (p. 130, but cf. p. 65). The similar capitals

and corbels of S. Miquel de Fluvia could then be accepted as a part of the church consecrated in 1066 (p. 138, but cf. 84), avoiding the assumption of a twelfth-century reworking of which neither the documents nor the photographs here published afford any indication.

S. Maria de Ripoll offers its own problems, which are not made easier by the extensive nature of the rebuilding, but the historical importance of the community and the architectural significance of the church justify more than a passing mention. The equation of the present east end with the fourth church of Abbot Oliva consecrated in 1032 is certain, and most writers have assumed that the building was a unitary construction. But the nineteenth-century architects recorded a difference in masonry between the east end and the nave, while the capitals of the outer aisle arcades are decorated in a style belonging to a Cordovan tradition more at home in the tenth than the eleventh century. The wording of the act of consecration of 1032 is not entirely clear, and it is not impossible that this wording was so designed as to magnify the work carried out by Abbot Oliva, who was also in all probability the author of the document. It seems therefore reasonable to regard the five-aisled nave as preserving the plan and probably to a great extent the masonry and columns of the church of 977. Whether we can go further and postulate a survival of the vaulting is a profitless speculation as the vaults now existing are a modern restoration. A development on these lines better explains the peculiarities of the planning of Ripoll than does the assumption that the church as a whole dates from 1032. The cloister built between 935 and 970 was planned in relation to the smaller church (probably three-aisled) of 935, and the longer five-aisled plan of 977 falls logically into place as an experiment designed to solve the problem of housing a greater number of altars by multiplying the number of aisles. The experiment was not repeated, as the possibilities of extending the transepts for this purpose were quickly realized. On these lines, rather than by a comparison with the original S. Pietro al Vaticano at Rome (p. 40), must the explanation of the unique plan at Ripoll be sought.

The Romanesque of Castile and Leon developed later, and the earliest significant building in the Panteon de los Reyes at Leon was consecrated in 1063. Aided by the dissemination of architectural and artistic ideas along the pilgrimage routes, the new style flowered quickly, and the great Cathedral of Santiago was begun in 1078 and completed in 1122. San Martin de Fromista, San Salvador de Leire, the Cathedral at Jaca, to name some of the more important surviving buildings, are typical of the style which established itself along the pilgrimage route in the second half of the eleventh century. Strong and simple, yet graceful in construction, with well-chosen ornament which raises them above the level of purely utilitarian structures, these churches typify the militant spirit of Christian Spain which in the same period challenged the powerful Moorish kingdoms and drove them south beyond the Tagus. This connexion is perhaps best illustrated in Aragon, where a series of castles each containing its church with a community of Augustinian canons marks the stages of the reconquest. Loarre, perhaps the finest, is certainly the best preserved.

As in Catalonia so farther west modern destruction has complicated the problems of style and chronology, and Dr. Whitehill has had to steer a careful course among the many pitfalls.

San Domingo de Silos, with its incomparable cloister, occupies a dominant position in the development of the Romanesque in Castile, and here the author, contrary to his usual practice, gives a full series of illustrations of the sculptured

capitals. We cannot be too grateful for their inclusion, and for the very full discussion of the intricate problems connected with the development of the Romanesque buildings of the Abbey. We would, however, dissent from the statement (p. 191) that 'the present cloister is obviously planned in relation to the enlarged church of 1088'. The siting of the cloister is related to a church with its transepts in line with the eastern range. The eighteenth-century plan (pl. LXXVI) shows cruciform piers in line with the east wall of the cloister. These piers mark the west side of the crossing of San Domingo's church, which must have extended one bay farther east beyond which the apses projected into the later crossing. That this plan survived even after 1088 is shown by the coins found in the altar (p. 181). The existing east wall of the cloister is the west wall of San Domingo's eastern range as the windows of the disused dormitory clearly show. They also show that the transepts did not project beyond the side wall of the contemporary church. The chapter house with its western arcade and capitals by the first master is planned in relation to a church with projecting transepts, for the space between the north-east angle of the cloister and the north wall of the chapter house is too wide for a sacristry or slype, the only building which would be found in such a position. The chapter house is therefore later than the existing south transept, of which an essential part is the Puerta de las Virgenes. By this reasoning we arrive at the conclusion that the first sculptor of the cloisters (and of the chapter house) is later than the sculptor of the Puerta (attributed to 1100–10). Such a chronology does away with the need to postulate a break in the construction of the cloister, showing the work of the second sculptor to follow directly on that of the first master who so clearly influenced his successor.

C. A. R. R.

Periodical Literature

Antiquity, March 1942:—The early Christian monuments of Scotland, by C. A. Ralegh Radford; Problems of Maltese prehistory, by J. B. Ward Perkins; Southampton, by O. G. S. Crawford; The strategy of the Anglo-Saxon invasion, by K. D. M. Dauncey; The double-ended fire-dog, by Iorwerth C. Peate; How Homer wrote the Odyssey, by Stanley Casson.

June 1942:—Some aspects of museum laboratory work, by H. J. Plenderleith; The Chank shell cult of India, by James Hornell; Palaeolithic paintings—Magdalenian period, by W. H. Riddell; Man and bear in Europe, by Colin Matheson; The Kivik Cairn, Scania, by L. V. Grinsell; The Sculptured stones at Hornhausen, by C. A. Ralegh Radford; 'The strategy of the Anglo-Saxon Invasion', by T. Dayrell Reed; National Buildings Record.

Journal of the Society for Army Historical Research, vol. 21, no. 81:—Material for military history in the Reports of the Historical Manuscripts Commission, by C. T. Atkinson; Three Infantry officers' coats in the Hereford Museum, by Rev. P. Sumner; General order book of the Royal Spelthorne Legion, Bedfont: the 'Home Guard' of 1803, by C. ffoulkes.

Vol. 21, no. 82:—2nd Life Guards passing Hyde Park Corner, *circa* 1850, by Rev. P. Sumner; The Scottish tartan manufacturers and bonnet makers, by Major I. H. Mackay Scobie; The Lincolnshires at Omdurman, September, 1898, Diary of Lieutenant Hamilton Hodgson, by E. J. Martin; Notes on the Spanish Succession War, by C. T. Atkinson; The established regulations for the 37th Foot, 1774, by Rev. P. Sumner.

The Burlington Magazine, January 1942:—English Art and the Mediterranean; William Cure II and his work at Trinity College, Cambridge, by K. A. Esdaile; Winchester to Warwickshire: a note on the medieval glass at Ettington, by H. J. Kirby.

March 1942:—The Jesse Window at Llanrhaiadr, Denbighshire—I, by B Rackham and C. W. Baty.

April 1942:—A bronze statuette by Peter Vischer the elder, by N. Pevsner.

May 1942:—The Jesse window at Llanrhaiadr, Denbighshire—II, by B. Rackham and C. W. Baty.

June 1942:—Old English candlesticks and their Venetian prototypes, by W. G. Mackay Thomas; A newly discovered Irish gold torc, by V. Roskill; A clock by Thomas Tompion, by E. Watkins.

The Connoisseur, March 1942:—Catharine the Great and some of her portraits, by Major-general Sir J. H. Williams; The gold collar of the SS, by E. A. Jones; The silver State Salt of the Lord Mayor of London, by E. A. Jones; The Mercers' Company plate, by G. E. P. How; Primitive Chelsea porcelain, by Dr. B. Gardner; The Craft of the coffer and trunk maker in the 17th century, by R. W. Symonds; Ancient heraldic glass at Winchester, by F. S. Eden; Early Staffordshire salt-glaze pottery, by J. Bemrose; A fifteenth-century girdle-book; A baptismal font by Gottfried Klinghe, 1483; Some examples of I-hsing pottery.

June 1942:—Gothic painting in Austria, pt. ii, by Dr. Wolfgang Born; English gesso furniture, illustrated by examples in the collection of Mr. Geoffrey Hart, by R. W. Symonds; Welsh goldsmiths, by E. A. Jones; Invasion prints, by

H. Granville Fell; Pewter 'Restoration' chargers, by Capt. A. V. Sutherland-Graeme; The Duke of Cambridge's Danish pistols, by Arne Hoff; A seventeenth-century door for Worcester Cathedral.

The Genealogists' Magazine, vol. 9, no. 6:—The trial of Sir Henry Fiennes, by C. H. Harrison; Apprentices and Freemen of the Armourers Guild from 1416–1621 (*concluded*).

The Geographical Journal, vol. 99, No. 3:—The early history of water-supply, by C. E. N. Bromehead.

Vol. 99, no. 4:—A survey of ancient sites along the 'lost' Sarasvati river, by Sir Aurel Stein; The early history of water-supply, by C. E. N. Bromehead (*concluded*).

Bulletin of the Institute of Historical Research, November 1941:—Division-lists of the House of Commons, 1715–1760, by M. Ransome; Select documents, xxxix, a list of the department of the Lord Chamberlain of the Household, autumn, 1663; Summaries of Theses.

The English Historical Review, July 1941:—Gildas Sapiens, by C. E. Stevens; The Jury of Presentment and the Assize of Clarendon, by Miss N. D. Hurnard; The interpretation of the Statute of York, 1322, part ii, by G. Lapsley; The chapel of St. Louis, Greyfriars, London, by Prof. Hilda Johnstone; Archbishop Holgate's apology, by A. G. Dickens.

October 1941:—The oath of Bromholm, by Prof. F. M. Powicke; The forms and machinery of the 'Commune Petition' in the fourteenth century, part ii, by Miss D. Rayner; The Scots College, Douai, by Rev. H. Chadwick; The financial system of Rochester Cathedral Priory, by R. A. L. Smith; The Schools of Northampton in the twelfth century, by H. G. Richardson; The foreign policy of Richard II in 1397: some Italian letters, by D. M. Bueno de Mesquita.

January 1942:—Some aspects of the career of Archbishop Pecham, part i, by Dom David Knowles; Jack Faukes, King's Messenger, and his journey to Avignon in 1343, by Miss M. C. Hill; The clerical organization of Parliament, by Prof. A. F. Pollard; Two notes on the Norse Kingdoms of Northumbria, by A. Campbell; Two papal bulls for St. Mary, Clerkenwell, by W. O. Hassall; Henry VI and the Library of All Souls College, by Count R. Weiss; The abuses of excommunication and the decline of ecclesiastical discipline under Queen Elizabeth, by F. D. Price; A century of wage assessment in Herefordshire, by R. Keith Kelsall.

History, September 1941:—Canterbury and Paris in the reign of Æthelberht, by Margaret Deanesly; Ways and means in Elizabethan propaganda, by Gladys Jenkins.

December 1941:—Anglo-Norman and the historian, by M. Dominica Legge; New light on George Saville, first Marquis of Halifax, 'The Trimmer', by H. C. Foxcroft; Historical Revision. No. XCIX. The Suppression of the Alien Priories, by M. M. Morgan.

The Library, new ser., vol. 22, nos. 2, 3:—Notes on the size of the Sheet, by G. Pollard; Manuscript printer's copy for a lost early English book, by H. C. Schulz; Copperplate engravings in Portuguese books of the late sixteenth century, by H. Thomas; Imposition by half-sheets, by W. H. Bond; Some additional poems by George Chapman, by J. Robertson.

Man, May–June, 1942:—An unusual ceremonial lime-spatula from British New Guinea, by T. E. Dickson and E. Whitehouse; The North American tang-knife, by Dr. E. B. Renaud.

The Mariner's Mirror, vol. 28, no. 1:—The portraits of Samuel Pepys by John Hayls and Sir Peter Lely, by D. Dale; A tentative classification of Arab sea-craft, by J. Hornell; Armada guns. A comparative study of English and Spanish armaments, by M. Lewis; Naval accounts for 1209–1211, by L. G. Carr Laughton; The Sutton Hoo ship.

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Die Mosaikfunde von Münsingen im April/Mai 1941. By O. Tschumi. Reprinted from the *Berner Zeitschrift f. Gesch. und Heimatkunde*, 1941.

Proceedings of the Society of Antiquaries

Thursday, 26th March 1942, at 2.30 p.m. Mr. A. W. Clapham, President, in the Chair.

The following were elected Fellows of the Society:—Mr. Frank Aldous Girling, Mr. Walter Leslie Platts, Mr. William Owen Hassall, Mr. Glyn Edmund Daniel, Mr. Arnold Joseph Taylor, Mr. Iorweth Eiddon Stephen Edwards, Mr. Richard Pearson Wright, Dr. Harold James Plenderleith, M.C., Mr. Esmond Samuel de Beer, The Viscount Mersey, C.M.G., C.B.E., Rev. Joseph Noel Thomas Boston, Miss Katherine Margaret Richardson, Mr. Leslie Frank Newman, Mr. John La Page, Mr. Edward William Woodhouse Veale, Col. Alexander Henderson Burn, C.I.E., O.B.E., Mr. Hesketh Hubbard, Mr. Raymond Herbert D'Elboux, M.C., Mr. Sidney Harold Loweth, Mr. Reginald James Albert Bunnett, Mr. Roy Gilyard-Beer, and, as an Honorary Fellow, Commander Claude F. A. Schaeffer.

Anniversary Meeting: Thursday, 23rd April 1942. St. George's Day. Mr. A. W. Clapham, President, in the Chair.

Mr. H. L. Bradfer-Lawrence and Mr. J. G. Mann were appointed Scrutators of the Ballot.

Commander Claude Schaeffer was admitted an Honorary Fellow.

The following were admitted ordinary Fellows: Col. A. H. Burn, Mr. E. S. de Beer, Rev. J. N. T. Boston, Mr. F. A. Girling, Mr. A J. Taylor, Mr. R. Gilyard-Beer, Mr. W. O. Hassall, Mr. Hesketh Hubbard, Mr. L. F. Newman.

The following Report of the Council for the year 1941–2 was read:

Owing to the continuance of the war there is even less for the Council to report than last year. Monthly meetings have been continued with a fair attendance of Fellows, but no further activities have been attempted.

Research.—Grants have been made to excavations at Ballyceiggan, Isle of Man, and Clarendon Palace, but the Council has resolved that a certain amount of the funds accumulated in the Research Fund may be used during the war towards the publication of reports.

Grants have been made from the William and Jane Morris Fund towards preservation work at All Hallows Barking, Breedon on the Hill, the More Chapel at Chelsea Old Church, and the tombs of Sir Thomas Smith at Sutton at Hone.

General.—The Bishop of London has appointed the President a member of the Bishop's Commission for the City Churches.

The President has been appointed a member of the Council of the Friends of the City Churches.

The question of preserving the wills at Somerset House from enemy action was before the Council during the year, and the Council has now been assured that adequate means to ensure their safety have been put into operation.

Mr. W. H. Godfrey having been appointed a life member of the governing body of the Soane Museum, Mr. G. H. Chettle has been appointed by the Council to succeed him as the Society's representative.

A grant of periodicals was made to the Guildhall Library to take the place of those lost by enemy action.

Application was made to the Privy Council for permission to take advantage of the Chartered and other Bodies (Temporary Provision) Act, which was granted.

Since the professional auditors expressed themselves doubtful as to the legality of paying honoraria to Fellows, the Council took Counsel's opinion on the matter, which upheld the Council's view that such payments were legal.

Legacies have been bequeathed by Mr. Oscar Raphael of £1,000, and by Mr. Vernon Bryan Crowther Beynon of £100, subject to a life interest. The legacy of one-third of his residuary estate was also bequeathed by Mr. Ralph Griffin, but the solicitors have now informed the Society that there will be no residue as the specific legacies will absorb the estate.

Library.—The following books, other than those sent for review, have been presented to the Library:—

From the Authors:—
A History of the Adams family of North Staffs, Supplement 2, by P. W. L. Adams, F.S.A.
Sidelights on brasses in Hertfordshire Churches, by H. C. Andrews, F.S.A.
Early Bengeo manor lords and Hertford churches, by H. C. Andrews, F.S.A.
Aldersbrook Farm and the preservation of Epping Forest, by C. M. I. Chown.
An account of the partial excavation of a 'Wag' or galleried building at Forse in Caithness, by Alexander O. Curle, F.S.A.
The First Churchwardens Book of Louth, by Reginald C. Dudding, F.S.A.
Pages from the history of Highclere, Hampshire, by Rev. G. D. Dunlop.
The Church of the Saxon connexions at Kingston, by W. E. St. Lawrence Finny, F.S.A.
Living Architecture, by Arthur Gardner, F.S.A.
Nathaniel Ireson of Wincanton, by H. St. G. Gray, F.S.A.
Addendum to 'Excavations at Burrow Mump,' by H. St. G. Gray, F.S.A.
Isle of Wight barrows, by L. V. Grinsell and G. A. Sherwin, F.S.A.
Stonar and the Wantsum Channel, by F. W. Hardman, F.S.A., and W. P. D. Stebbing, F.S.A.
A curious type of seventeenth-century table ornament, by Dr. W. L. Hildburgh, F.S.A.
A marble group by Francesco Bartas, by Dr. W. L. Hildburgh, F.S.A.
Chinese painted enamels with European subjects, by Dr. W. L. Hildburgh, F.S.A.
Ancient stone monuments in their religious aspects, by G. D. Hornblower, F.S.A.
The Early Irish church: the skeletons at Gallen priory, by W. W. Howells.
A review of the Neolithic and Bronze Ages of the Buxton district, by J. Wilfrid Jackson, F.S.A.
Family Collections, by W. P. Jeffcock.
Four needlework panels . . . in St. Nicholas, Aberdeen, by Dr. William Kelly.
The Cambeltown Raised Beach and its contained stone industry, by Dr. W. J. McCallien and A. D. Lacaille, F.S.A.
Some overstrikes and other Roman coins from Maiden Castle, Dorset, by B. H. St. J. O'Neil, F.S.A.
The West Gate, Winchester, by B. H. S. J. O'Neil, F.S.A.
Talley Abbey, Carmarthenshire, by B. H. St. J. O'Neil, F.S.A.
Montgomery Town Hall, by B. H. St. J. O'Neil, F.S.A., and A. M. Foster-Smith.
Margidunum, 1941, by Dr. F. Oswald, F.S.A.
The Parc-y-meirch hoard, St. George Parish, Denbighshire, by T. Sheppard.
The Natural history of Goathland Dale, by T. Sheppard.
Roman Britain in 1940, by M. V. Taylor, F.S.A., and R. P. Wright, F.S.A.
Die Mosaikfunde von Münsingen im April-Mai 1941, by Dr. O. Tschumi, Hon. F.S.A.
Materials for the history of Taunton castle, by A. W. Vivian-Neal, F.S.A., and H. St. George Gray, F.S.A.

From the Keeper, the Ashmolean Museum:
Report of the Visitors, 1940.

From the Brentford Printing Company:
Middlesex in the eleventh century, by Sir Montague Sharpe.

From the Royal Dublin Society:
The Royal Dublin Society, 1731–1941.

From Mrs. L. J. Finzi:
The tomb of the Vizier Ramose: Mond excavation at Thebes.

From Rev. A. F. S. Harding:
The Rev. W. Martin Wright: the story of St. Peter's church, St. Albans.

From Dr. W. L. Hildburgh, F.S.A:
Venice: Libro de nobili fatto nell'anno 1706, by B. Aquila.
From Brig.-Gen. Fane Lambarde, F.S.A.:
A collection of drawings of Monumental brasses, by Thomas Foster (3 vols.).
From the Marlborough College Natural History Society:
Report for the year 1940: no. 89, 1941.
From the Pilgrims' Trust:
Elizabethan England, vols. 1–7, by E. M. Tenison.
From the Society of Antiquaries of Scotland:
Prehistoric Scotland: initial chapter of an unfinished work, by Sir George Macdonald, K.C.B.

The following gift, other than books, has been received:—
From Mr. Cecil Brown, the artist:
Drawing of St. Albans Abbey.

The Treasurer presented his accounts for the year 1941 and moved the following resolution, which was seconded from the Chair and carried unanimously:

'That the payment of an agreed remuneration to Mr. Wagner for the work he has undertaken on Papworth's *Ordinary of Arms* be and is hereby approved and that the payment of £250 already made on account of such remuneration be and is hereby ratified.'

Obituary.—The following Fellows have died since the last Anniversary:—
George Florance, Lord Boston, 3rd August 1941.
Alan Heywood Bright, 10th August 1941.
Oswin John Charlton, 10th May 1941.
Ely Wilkinson Crossley, 19th March 1942.
Sir Arthur John Evans, 11th July 1941.
Percy Flemming, 19th December 1941.
John Alfred Gotch, 17th January 1942.
Ralph Griffin, 20 August 1941.
Frederick William Hardman, 16th January 1942.
Leonard Cecil Colin Lindsay, 15th October 1941.
Vere Langford Oliver, 9th January 1942.
Christopher Maurice Hussey Pearce, 22nd August 1941.
Sir D'Arcy Power, K.B.E., 18th May 1941.
Oscar Charles Raphael, 6th September 1941.
Vincent Burrough Redstone, 26th April 1941.
Ven. Charles Frederic Roberts, 23 March 1942.
Reginald Campbell Thompson, 23rd May 1941.
Francis Weston, 10th November 1941.

Ely Wilkinson Crossley died after a long and trying illness on 19th February. For many years he had been Honorary Secretary of the Yorkshire Archaeological Society, whose present outstanding position is in large measure due to his interest and exertion. He was elected a Fellow of this Society in 1920, and served on the Council in 1929.

John Alfred Gotch was elected in 1891 and died on 17th January after a Fellowship of fifty-one years. He was a distinguished and well-known architect and author, and had written many books and papers. He served on the Council in 1912, and was Vice-President from 1928 to 1931. He was also President of the R.I.B.A. from 1933 to 1935.

Oscar Charles Raphael, who was elected in January 1906 and died on 6th September, was one of the leading authorities on Chinese ceramics. He, with the late Mr. George Eumorfopoulos and the late Mr. R. L. Hobson, was one

of the founders and most active members of the Oriental Ceramic Society, to which he exhibited many objects from his collection and contributed papers on various aspects of the potter's art. He did not contribute any paper to the Society's Proceedings, but served on the Council in 1928 to 1929 and was also, at his death, a member of the Finance Committee.

Reginald Campbell Thompson was elected Fellow in 1910 and died in May. After taking his degree at Caius College, Cambridge, he entered the British Museum, where he worked for some years in the Assyrian Department, excavating at Nineveh with the late Leonard King. On leaving the Museum he spent several years in America, and, returning to England, was elected to a Fellowship of Merton College, Oxford, and Shillito Reader in Assyriology in that University. Here he did a great deal of work both excavating in Assyria, and writing books and papers. He contributed three papers to the Society, all being eventually published in *Archaeologia*—'An Interpretation of the Hittite Hieroglyphs', 'The British Museum Excavations at Abu Shahrain', and 'The Excavations at the Temple of Nabu'. He was Editor of *Iraq*. He served on the Council in 1919 to 1920.

Sir D'Arcy Power, who died on 18th May, was elected a Fellow in 1897. He served on the Council in 1914 to 1915. He was born in 1855 and was educated at Exeter College, Oxford, and at St. Bartholomew's Hospital, where he had held many appointments on the surgical staff. His great interest was in the History of Medicine, on which he had written many papers. He was also President of the Pepys Club. He was a Lt.-Colonel in the R.A.M.C. during the last war and was created a K.B.E. in 1919.

The Scrutators having handed in their report, the following were declared elected Officers and Council for the ensuing year:—Mr. A. W. Clapham, President; Mr. R. Holland-Martin, Treasurer; Lieut.-Col. R. E. M. Wheeler, Director; Mr. T. D. Kendrick, Secretary; Mr. J. Allan, Mr. H. L. Bradfer-Lawrence, Mr. J. W. Crowfoot, Mr. L. Edwards, Mr. G. Eland, Mr. C. T. Flower, Mr. W. H. Godfrey, Miss Rose Graham, Mr. W. F. Grimes, Mr. C. H. Jenkinson, Mr. A. D. Lacaille, Mr. B. H. St. J. O'Neil, Mr. O. F. Parker, Mr. F. J. E. Raby, Miss G. Scott Thompson, Prof. S. Smith, and Mr. A. K. Wickham.

The President then delivered the Anniversary Address at the close of which Mr. C. T. Flower, Vice-President, proposed the following resolution which was carried unanimously:—

> 'That the best thanks of the meeting be given to the President for his Address, and that he be requested to allow it to be printed.'

The President signified his assent.

Thursday, 28th May 1942, at 2.30 p.m. Mr. A. W. Clapham, President, in the Chair.

The following were admitted Fellows:—Mr. H. J. Plenderleith, Mr. R. H. D'Elboux, Miss K. M. Richardson, Lt.-Col. H. H. Douglas-Withers, and Mr. W. L. Platts.

The President announced that he had appointed Mr. Frederic James Edward Raby to be a Vice-President of the Society.

Prof. V. Gordon Childe, F.S.A., read a paper on Recent excavations by Dr. G. Bersu, Hon. F.S.A., of a Dark Age Habitation site at Ballyceiggan, Isle of Man.

The ordinary Meetings of the Society were then adjourned until Thursday, 29th October 1942.

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